

The School Musician

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Music Poster Contest Under Way

By Howard C. Fischer
Executive Secretary

Music War Council of America

The prize winning entries in the "Music at War" poster contest for junior and senior high school art students, sponsored by the Music War Council of America in connection with Scholastic Magazine's 17th Annual Art Awards Competition, will be exhibited in the Fine Arts Galleries at Carnegie Institute in Pittsburgh, Pennsylvania, May 10th through June 4th.

The contest, begun last fall, officially closed this month when the national jury met at Pittsburgh to select prize winners from among thousands of entries from the 29 preliminary exhibits held during February and March in department stores from coast to coast. The entries submitted represented the finest student talent of the country.

The creators of the best posters depicting music's role in the war effort, whose names were not yet available at press time, will be awarded prizes totalling \$280.00 by the Music War Council.

The Council sponsored the poster contest as another means of focusing attention upon the contributions of music to the successful prosecution of the war on the home front and overseas. Thus art students have been drawn into the "Music for Victory" movement along with thousands of school musicians who have actively participated in draftee send-off programs, war bond rallies, Red Cross and War Relief campaigns and countless other wartime musical activities.

Some 10,000 musicians have already been honored by the Music War Council for their outstanding records of patriotic musical service, and many thousands more will be awarded the Council's distinguished service citation before the end of the present school year. Music educators everywhere are being encouraged to make the wartime activities of their school music organizations known to the Music War Council, so that they may be considered for citation recognition. Blank survey forms for the purpose of reporting wartime musical activities may be obtained by writing the Council office, 20 East Jackson Blvd., Chicago 4, Illinois.

Royal, Neb.—The high school orchestra and the beginner's band presented an entertaining program on Friday night, March 10th, at the school auditorium. Under the direction of Mr. L. H. Sawyer both bands have made noteworthy progress and were well received by the appreciative audience.

Humboldt, Nebr.—The local high school band is practicing hard on some new music in preparation for the county Little Ten Festival. Under the directorship of H. A. Schrepel, the band has made great strides, and Mr. Schrepel is to be given due credit for his constant efforts to turn out a first class band.

Norfolk, Nebr.—The Norfolk High School band musicians are eagerly awaiting the arrival of their new uniforms, maroon whipcord with white trim. Sixty uniforms in all. The new uniforms will fill a long standing need. Under the direction of Merton V. Welch, the band gave a benefit concert on Friday, March 17th, to help defray expenses for the new uniforms.

Robbins NEW BAND PUBLICATIONS



MARCHING ALONG

A fantasy for mixed voices and piano duet.
Arrangement and original music by Domenico Savino.
Additional text by John Latouche.

Domenico Savino arranged this ingenious fantasy of America's most patriotic songs — "Anchors Aweigh", "Over There", "The Marine's Hymn", and "Marching Along Together" — and added his own original music to enhance the presentation. It can be performed by choral group and band, or choral group and piano duet. It can also be performed as a piano duet composition, or as a band selection.

Standard Band, \$5.00

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TIMELY!

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The Song Of The Seabees.....	Paul Yoder
The Hills, The Devil And MacArthur.....	Graham T. Overgard

Standard Band, 75c

Symphonic Band, \$1.25

American Patrol	Dave Bennett
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Standard Band, \$1.50

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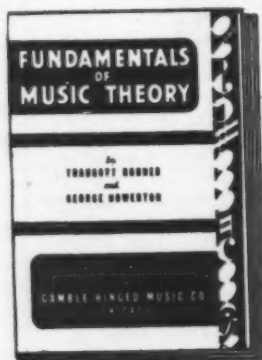
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MUSIC,

A Healing Balm in

War Time

By Willard Robb

Principal, Central Junior High School
Supervisor of Vocal Music
Crete, Nebraska, Public Schools

● THE STUDY OF MUSIC REPRESENTS ONE OF THE SIGNIFICANT DIFFERENCES between the American and Fascist viewpoints. If the economic and social structure of our world is to serve us adequately, it must provide an opportunity for richer living. If man is servant to his environment, if his labor and thought are bound to a mere existence, if he is not master of his own social system; then, of course, art has no place in his society—nor do any of the other identifying characteristics of civilized living: friendship, sympathy, understanding, cooperation, or even peace. Music is an integral part of our democratic society. If we should allow our artistic pursuits to discontinue, we would be giving in to the very forces we are pledged to overcome.

To thousands of Americans, music is an antidote for war jitters. The tremendous pressure of life in a belligerent nation can do real and sometimes permanent damage to the nervous system unless there is some way to relieve the strain. Although music has long been recognized as a wholesome recreational activity, it has been during this war that its worth has been discovered as a medicine to tired nerves and sick minds. Psychiatrists have found that certain cases of the phenomena known as "shell shock" respond to music therapy. Music has been one of the major factors in the improvement of convalescent conditions in army hospitals. Long before the war; radios, or at least ear phones, had been installed in civilian hospitals throughout the country.

Music study offers two attractive professions: that of the performer, and that of the teacher. The student who sets out to become a concert artist, while he must spend approxi-

mately as many years in preparation as a doctor, has one very definite advantage. He has an opportunity to earn a considerable amount of money through the practice of his profession while he is still studying. The monetary rewards are as great as those in the other professions; and outstanding individuals earn more than do many of the top ranking representatives of other fields. As a rule, the teacher of music receives one of the top salaries in his or her school, and has an opportunity to earn additional money

which is denied the teachers of other subjects.

The musician is in a real sense an ambassador of international good will. The average person, one who knows only his own written and spoken language, finds in music a common bond between himself and the peoples of other nations. Literature becomes less effective when read in other than the original language; but music does not need to be translated to be understood. To the music student the outlook, feelings, and attitudes of other peoples are more clearly seen through their music.

Certain school subjects are taught for the purpose of exercising the mind. Usually these exercise subjects are artificial and have little relation to post-school activities. As students will testify, music is an effective mental exercise; and the percentage of carry-over is relatively high. This is because we have more occasions to use it after we have left the class room.

Every week thousands of dollars are spent bringing into our homes the finest in musical entertainment; world-famous orchestras, concert artists, and ensembles of various types. These programs are free to all. To the music student they are a source of emotional and intellectual enjoyment. To the uninitiated these programs are of less value. They are enjoyed, but their possibilities are not fully exploited.

And finally, music study is the key to a larger world and a wider interest. A whole new field is opened to the student. His interests become common to a larger segment of society, and he is able to express himself through another medium of human endeavor. He has made a good investment in democracy—and in the art of living.



Mr. Willard Robb is an alumnus of the University of Nebraska. He is an excellent musician, has a tremendous amount of energy, and is carrying on a fine program.



This high school band of Richland Center, Wisconsin, is believed to be the first in the United States and still in existence. It celebrated its 34th annual birthday on Dec. 9, 1943. Edgar G. Doudna, circled in this picture of the original band, was a guest conductor. He was and still is the high school principal. Little Billy Doudna, his son, also circled, was the mascot of this original band, and is now music critic and news editor of the Wisconsin State Journal. Frank J. Italiano is the present director.

Folks in Richland Center, Wisconsin, believe this was

America's FIRST School Band



Director Frank Italiano now on the Richland Center podium, has continued the band's record of success.

● IN SEPTEMBER, 1909, THE STUDENTS OF RICHLAND CENTER, WISCONSIN, HIGH SCHOOL WERE IMPRESSED by the music that a traveling carnival band played at the county fair. They expressed their enthusiasm to E. G. Doudna, their principal, whom they knew played a cornet. As a final argument, they expressed the need for pepping up football games by their music. Thus was born the Richland Center High School Band, which has enjoyed a continuous and prosperous existence.

In those days school discipline was the big problem. Mr. Doudna discovered that by handling the band he was able to get next to the boys, and as

a result, get better discipline in the school. For this reason, and because he loved music, he continued rehearsing the band. Three of the marches they used to play quite often were Ruby Red, Officer of the Day, and National Emblem.

In 1915 the members bought (by themselves) uniforms—gray with red trim—at a cost of about \$16.00 each.

Mr. Doudna left in 1915 for a better administrative position. However, the school board wanted the band to amount to something big, so they advertised widely for a capable man, and finally obtained Victor Grabel, who left in 1916 to lead the Great Lakes Station Band. Since then, Mr. Grabel has

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attained national note as a band-director and composer.

Mr. Grabel recommended his former teacher, Prof. E. A. Nealy, who was hired. An all white uniform was bought about 1919. Mr. Nealy left around 1920.

The next man to be hired was a Norwegian flutist of no small ability from the neighboring town of Viroqua, which had a prosperous city band under the baton of Ott Brown, a man who did much for the early music of Wisconsin. The flutist was Peter Michelson. He tackled his job so eagerly, and showed such results that he was able to raise enough money to send the band to the state tournament in 1921. The band placed second. From then on Pete had the band to be reckoned with at all the state tournaments and even several national contests. The band held pre-eminence in the state all during Pete's stay at Richland Center. They were state champions in 1922-23-25-26-27-29. Pete now is Director of Instrumental Music in Stevens Point State Teachers College, Stevens Point, Wisconsin.

He was followed by Norman K. Solum, who is now band director and principal at Baraboo, Wis. Robert Wells was next and is now located at Rice Lake, Wis.

Morris Leonard followed. He was the inventor of the Pivot Balanced Twirling Baton now used by all twirlers. He left in 1939 to work for Craddock Uniform Co., Kansas City.

Carroll Saffell, a cornetist, who had made rapid progress with the band at Whitehall, Wis., came next. He had an abundance of pep and ability and rejuvenated the band department. He



Principal Edgar G. Doudna was a good cornetist and bent a sympathetic ear when the boys wanted to organize a band.

was drafted in July, 1941. He is now a captain, and is located at Miami Air Port, Fla., doing electronics work. It was Mr. Saffell who brought the facts of the band's origin before the American Bandmasters Association convention in 1940 at Madison. The band was then officially recognized as the first public school band which had continued on its organization.

The next man was Frank Italiano, who had been successful at Cashton, Wisconsin, in building a band in three years from nothing to first place, class C, concert and sight-reading.

In recent years, the band has held second place in the state marching contest held at the University of Wis-

consin, and has placed 1st division, class A, in concert, sight-reading, and marching. The 1st band now numbers 62, and the Cadet Band 45.

Recently, December 9, 1943, the band celebrated its 34th anniversary. The following was the program, with E. G. Doudna as guest conductor, and several of the original members in the audience:

Auld Lang Syne, Chime Solo.....
.....Margaret Morton
Our High School (Alma Mater Song)...
.....Audience
Glory of the Marines, March by Victor
Grabel, former director (1916)
Introductory RemarksSuperin-
tendent of Schools, Mr. Fred Wandrey
Recollections.....Mr. E. G. Doudna
Unfinished Symphony by Franz Schubert
Three marches played by our original
band and directed by Mr. E. G. Doudna
Officer of the Day by R. B. Hall
Ruby Red by C. L. Barnhouse
National Emblem by E. E. Bagley
Andante from the Sixth Symphony by
Tchaikowsky
Wiener Blut Waltz by Johann Strauss

**WHAT
DO
YOU
THINK
?**



The Richland Center High School band as it appears today. Once an all-boy band, the organization now presents a high percentage of girls. It has the full standard instrumentation and is regarded as one of the finest bands in the Middle West.

On the AIR

Your School Band Can Become a Power in the Community

By William Stewart
Bandmaster — Coordinator
Muskegon, Michigan

Section III

● LAST MONTH WE DISCUSSED THE USE OF VARIED RHYTHMS to keep a radio program free from monotony. In that category we mentioned variety in rhythm.

b. Keys

Another point on which variety depends is the key of the various selections played. This is an easily overlooked point and yet one that may alter the interest of the listener as well as the performer. We all realize, I believe, that it is not the most enjoyable thing to play for a length of time in one key. Apply this realization to your program and you will see that the effectiveness of the program is to some degree dependent on frequent change in key. Do your level best to separate numbers of like keys and insert as many different keys as possible. A change from the major to the minor mode also helps in this respect.

c. Types of Music

Variety can, no doubt, most easily be obtained through the various types of music chosen for performance. Up for consideration in this category are: religious, patriotic, popular, classical and novelty numbers. Purpose will effect the choice in many cases and the trend of the times plays its part also. Witness the patriotic music heard via radio today.

1. Religious Music

Religious music can be used occasionally. I think, however, that the amount should be determined by the type of population to which the program is sent. For example, let me quote from my own experience. I teach in a community which is predominantly Holland in descent. These people are devout and firm in their beliefs, and they love to hear the old hymns played by any organization. In this case the justification for more hymn playing was very evident. However, there are limitations in this field due to a scarcity of available band arrangements and the writer found it necessary to arrange most of the numbers which were frequently requested. Such numbers do provide good intonation drill and broadcast rather well. One word of caution in this respect

should be made and that concerns the placement in the program. One can make a hymn seem out of place by placing it in a position next to a number of a popular nature.

Patriotic Music

Today we have a wealth of patriotic music available to the average school band and the director who wishes his program to keep interesting must be careful in his selection of patriotic numbers. The reason for any caution in this respect is the number of performances that these numbers receive via the average radio station each day. Naturally, such music builds morale and that is one of the important tasks of our organization today. Therefore, more music of this nature would be welcome today than in ordinary times. It certainly should be added that closing every broadcast with "The Star Spangled Banner" is important enough to be considered a duty. Broadcasts occurring on patriotic holidays or patriotic occasions should provide special fitting numbers.

3. Popular Music

Popular music is so much heard on the air that I feel the band broadcast can offer welcome relief from it as a rule. We usually played a popular number about every third week on our broadcasts when a tune could be found that was arranged in a pleasing style. Records show that 60% of the broadcast day is devoted to music and that 36.18% of this music is popular. Of course the students like to play such numbers and through the proper and judicial use of popular music we can do much to keeping them from admiration of certain types of popular music that are not highly desirable.

4. Serious Music

If we are to do our bit toward educating the public to like better music, we must include music of a classical nature at times. However, I feel that in so doing each of us should attempt to play those compositions written for the modern band and its more modern instrumentation. Perhaps in the strict sense of the word "Classical", these compositions cannot be so described and therefore I refer to classical as relating to those numbers of a little deeper nature—compositions found on

our contest lists. Being a Class A Band does not limit us to the class A list but gives us the whole group of classes from which to choose. The B and even C lists contain many numbers of outstanding musical merit. Every opportunity should be used to promote the music of composers attempting to create a fine band literature written expressly for the modern band. No better opportunity presents itself to the band director to try and correct that age old idea that the band plays marches and marches alone. No better opportunity is afforded than a broadcast to correct that mistaken impression that a band belongs outdoors in the open. Play good music and prove to your community that a band concert today offers some mighty fine tone-coloring—prove to them that their ears are in no danger of becoming damaged should they listen to a hundred piece band playing music written for it in good style and taste. This is a gospel that the radio broadcast can do much to spread. Some people still have the impression that a band is just one lot of brass instruments all competing against each other to see who can produce the most volume.

5. Novelties

For sheer relaxation for listeners and students alike, a clever novelty, well presented is a fine means of getting variety into any program. Its placement should not be such that it spoils an especially fine number preceding or following it. Such numbers are lost unless very well rehearsed, harder to do than most people suspect, and can be done only very sparingly.

I have reserved novelties for broadcasts when I wanted to advertise a variety show or some other activity to which we were looking forward. Comments were favorable, but had we used such numbers too often the effect would have been lost.

6. Signature

One other thing should be mentioned at this point and only here because it fits under no other section. That is concerning a signature number. I feel a program brought to a community regularly should have an identifying signature song or number. This helps to identify the organization and provided the previous programs have been good, will tend to keep the listeners tuned to the program.

A school song will work well in this need. I have tried two different types of school numbers and found the advantages of one over the other. We used to come on the air with the school's pep song, which was a well-known college song with words changed to fit our school. I found that it was not very identifying in that it was connected with another

institution. I also found that it was not good for a first number because it did not allow for chances to tune because of its speed. I changed to the Alma Mater song of the school, which was original and very organ-like in style. This gave me a better identifying number, called for soft playing and gave the band members a chance to tune during the playing (even though we had tuned before going on the air). Furthermore this signature formed a much better background for opening announcements, which by the way, are much more attractive if read against the signature. Use a representative song, if possible, and if you have one that allows for good intonation and soft playing, the lips will be in much better shape for what is to follow.

V. Student Participation

I believe every director should give opportunities to students adapted to various phases of the broadcast a chance to participate.

a. Student Announcing

Care must be used in choosing student announcers. There are many qualifications for good announcing. A person should have voice quality, should be free from speech defects, and a person who reads well. Boys are better liked as announcers than girls, though some girls do especially well. A quiet easy voice is best, people do not like to be shouted at—they like to be conversed with. "The cardinal principle of good speech is the use of a direct conversational tone."¹ Breathing is important to good announcing. Groups of words count more than individual words, but care must be taken not to make the groups too long. Each group should be easily spoken in one breath. Inhaling should be done through the nose, not the mouth. All manuscripts handed to student announcers should be typed and double spaced. No student announcer should go on the air without ample time to read the script over many times. This should be done in a quiet place and preferably read to the director in a conversational way, as if talking quietly to a friend.

In concluding my remarks on student announcing, I shall quote a passage from the *Handbook of Broadcasting*, written by V. R. Hutton, formerly of N.B.C. in his pamphlet *Selection and Training of Radio Announcers*: "An announcer in N.B.C. is expected to average well in the following: a good voice, clear enunciation, and pronunciation free from dialect or local peculiarities; ability to read well; sufficient knowledge of foreign languages for correct pronunciation of

names, places, titles, etc.; some knowledge of musical history, composition and composers; ability to read and interpret poetry; faculty in extempore speech; . . ."² Many of these points are of no use to us, but I think most can serve as a guide to choosing announcers. Be careful to give all students who can do it a chance, but do not fail to get the script to them in plenty of time for practice. Here is a splendid chance for tryouts in announcing.

b. Timing

There is an opening for the student interested in details in timing the broadcast. Such timing must be accurate and checked if possible with a stop watch. I would allow students to time the numbers through the week as they rehearse and record the same. It makes a good record for future reference and will help in planning future broadcasts.

c. Planning

With all the activities with which the average director is faced, I think it is a good policy to appoint a planning committee to function for a two or three week period. Through such committees one gets parent reactions and student reaction and all concerned feel that they are more a part of the set-up. I do feel the director should exercise his judgment above the rest and always be in authority. Such committees should be provided with a list of purposes which will help them in their choice. A regular time should be set for the director to meet such groups.

d. Preparation of Script

I have only one suggestion to make in this phase of the broadcast. I approve and practice the idea of students handing in short accounts of various composers and compositions being studied in all rehearsals. I would use the best of such reports from which to draw my script material. I believe the director should write the script except in the case of outstanding English students whom he might have. However, the typing of scripts can be turned over to students. In the case that you find talented script writers, use them. A fine activity with a good spirit of competition could be built around writing scripts for the program, using the best paper turned in each week.

VI. Faculty Cooperation

A cooperative spirit can help any music director in his broadcasting. Other members of the faculty could and should be made use of.

a. Pronunciation

1. Use the speech department in

¹Abbot, *Handbook of Broadcasting*, page 84.

checking your announcers. Let them go to the speech teacher for suggestions as to how to make their voices more distinct. Let the speech teacher listen to the person read the script and make corrections in breathing.

2. The English department can help in forming correct pronunciation of words. Here again a student could be checked by some interested teachers in the English department. After all, the director may know the musical terms best, but it is no sign his grammar and other pronunciations are good.

b. Publicity

Let the journalism department publicize your broadcasting activities through the school paper. Why not urge if there isn't any, the foundation of a radio page in the school journal. An active journalism department is always looking for assignments for its young reporters. Your broadcast should be a good subject for a musically minded journalism student; one who would report to the local paper.

c. Criticism

I think it is the best thing in the world, both from the standpoint of the technique and from the standpoint of content to invite criticism of the broadcast from other members of the music department. The different types of people in my school who are broadcasting have been very frank in exchanging criticisms and I feel that all of us have benefitted. After all, what may sound fine to the director in the broadcasting room, may not be going across so well on the air; therefore, it is wise to have someone musically trained to help you improve your broadcast. I have had critics since my first broadcast and sometimes their reports have made me a little discouraged. Eventually, however, I ironed out the cause for their remarks and have bettered the program. A good friend makes a good critic, because he or she is not afraid to be frank.

VII. Time to Spend and Justification for Same

With a broadcast scheduled regularly, material must be chosen with care and I have found it necessary to plan to use materials that I would be working with anyway. This does not cramp the variety in the program, however, because we would be planning for variety in any program we were to give.

There are plenty of good numbers that are not too difficult for use. Nearly every week we rehearse once at night, not because of the broadcast alone, but because there is a concert ahead or just because we feel we can't accomplish all we would like in the regular five rehearsals. Many times we received requests for repetition of

(Please turn to page 34)

There Are Big Opportunities Ahead for

GIRLS in Professional MUSIC

By Vera Hammersley

● YOU'VE HEARD OF HER I KNOW. You've seen her picture in magazines and newspapers. You caught glimpses of her in "When Johnny Comes Marching Home". And you've heard her on the air with Phil Spitalny's "Hour of Charm Orchestra". Vivacious and energetic, Viola Smith, surrounded by drums, tom-toms, and cymbals, proudly holds the title of "America's outstanding girl drummer". A title that represents years of struggle, heartaches, and disappointments.

I knew Viola Smith well. She attained her success only through constant work. She never stopped learning, for she was always contacting other drummers. She never became discouraged, and she was never satisfied. She put music first always. She hasn't changed. She is still studying and working. Someday she hopes to be with a symphony orchestra.

Viola Smith is a real girl musician. One of the select few that has had her ambitions and talents realized; one of

the few that have found security in the professional field.

Girl musicians can't make good, is an old saying, and it is true. In the first place, there are too few permanent positions open to girls. Phil Spitalny has probably more to offer to girl musicians than any other organization. He has realized most of the short-comings of all-girl orchestras and dispensed with most of them. He has built a stable and secure organization. There is a marriage clause in his contracts, so he won't lose girls that decide they want a home instead of a career. He has plenty of time to replace them. He has given them a financial security that keeps them satisfied with their work. There is a lot of personal recognition given to his musicians, individually. He seems to have done away with the friction and jealousy that is so common in girl bands.

He has done more than that. He has established a goal for the ambitious girls who want to make a career of music. But how few of these girls will ever reach that goal? Or another, just as high?

There are too many pitfalls, too many discouragements in the professional field. The older and experienced musicians know them all. It is the inexperienced musicians who have high ideals. They go to all the stage shows they can, and see in the glamour and bright lights of the theater their chance to make good. They do not see the false security that lies behind the bright lights, the glamour holds no fear for them.

Viola Smith
Phil Spitalny's Orchestra
General Electric's
"Hour of Charm"



It is these same musicians that become discontented playing in their own towns. They want something bigger, something that has adventure and excitement. So they go on the road.

They find the glamour in the dusty theater dressing rooms. In the stage hand's "Five minute" call. There is a thrill in watching the theater curtain rise, and hearing the applause of an unknown audience.

The strange hotels, new towns, long nights of continuous riding are exciting. The road is like a magnet, drawing you closer and closer to the unending charm of music. It's a life void of responsibility, an existence that has no reality.

Road musicians know a feeling of importance, a sense of individuality. They are someone unusual, someone that others look up to with envy and respect. And then, suddenly, without warning; disbandment, and complete oblivion. They must face the routine and monotony of an ordinary life. Their dreams are shattered. There is nothing left.

They can start over again. Maybe the next time success will be more lasting, but there is no assurance. If they should get to the top, their days are still limited; for the life of a girl musician lasts only as long as her youth lasts.

The war has made new openings for women in the radio, jazz, and concert fields. The girls graduating from high school this year will be able to get work easily. And I would say to them, "Don't be tempted."

Even the war has made no security for girls in professional work. The jobs will be gone as soon as the war is over.

No one should go into professional work until they have something to come back to, besides music. It is too unstable. Get an education first, if not college, then business school. Something that's solid.

Keep up your music. If you can go to a large city, where there are plenty of good paying jobs, do so. Get as much good experience as you can. Learn all you can about music. Remember the more experience and background you have, the better chance you'll have of becoming a successful musician. It will take more than a few months to get on top. There will be many disappointments.

Study with a good teacher, and practice regularly. Never let music fill your life and take the place of everything else. It can—but only for awhile. And prepare for the day when your career will be over, as well as for the time when you may be a name.

About all, make your goal high.

Don't take the first job that is offered to you and starve. Never be satisfied, for then you can learn no more.

If you go on the road, face reality first. See beyond the glamour, the bright lights. Know your limitations. It's an experience, an adventure, at the most.

It's nice being a musician. It sets you apart from the ordinary, the com-

monplace. You're a part of something that most people can not share with you.

And when your playing days are over, when you become only a has-been, you will have memories—lots of them. Keep those memories always. Put them in a very special place, and live a happier and better life because of them.

The First Lady of the Marimba



Doris Stockton is billed, "America's First Lady of the Marimba."

Miss Doris Stockton, a native Chicagoan, is a typical "All-American" girl, one who by sheer determination and concentrated efforts has won for herself extravagant praises. She is now an artiste of unusual and outstanding talent, with a promise of greater things to come.

At the age of seven, she began her musical studies at the piano. A studious and brilliant pupil, she acquired a solid music foundation that was to serve her well in later years when she decided to "give her all" to the Marimba.

After a course at business college, she was soon secretary to the executive of a leading railroad. Established in this interesting position, she turned seriously and conscientiously to the study of her music.

The Romantic Marimba. That instrument that gives forth music of a rare and beautiful sonority, with a haunting spiritual appeal that is not easy to define. Doris sought out the leading teachers of this instrument and before long was winning recognition in recitals. She was selected as solo-

ist with a 150 piece orchestra for a Chicago event. She won first award in an 18-State contest of Marimba artists. Next, she was heard in recital on the radio.

But these successes only served as a spur to this lovely talented musician. She decided to devote all her time exclusively to the study of the Marimba. The road to the top means unrelenting constant hard work. But Doris had made her choice. She resigned from her secretarial duties so she could concentrate unreservedly on her music. She studied eight hours a day, steadily, constantly and earnestly.

Her sore tired muscles and overworked hands did not hinder or lessen her determination to carve a niche for herself in the hall of fame.

During mid-winter, competent music authorities heard Doris play, and promptly and emphatically declared her the "First Lady of the Marimba." Her concert manager has appropriated this deserving title, and has used it in connection with the young musician's Chicago debut. Keep an eye on this rising young star.

Are School Drummers FAKERS?

● DURING THE PAST TWELVE MONTHS I HAVE AUDITIONED MORE THAN A HUNDRED MEN, for the 302d College Training Detachment (Aircraft) Band, who have had experience playing snare drum in a high school band. These men came from practically every state in the union and no two of them came from the same high school. Their playing experience ranged from the smallest high school band to some of the largest and I believe they represent a pretty good cross section of our high school drummers. The way the majority of these men played snare drum makes me stop and wonder about the percussion sections of our high school bands.

Out of the more than a hundred, I have to date found four men who could play an acceptable snare drum part, either on marches or concert material. These four were able to read and play a snare drum part fairly well, but what about the other hundred. When I asked each of them how they played the music which their high school band played, the usual answer was: "Oh, I didn't read the music, I just made up my own drum part". In other words, the snare drum parts in hundreds of our high school bands are being "faked". Apparently the majority of drummers want only to make a lot of noise and do not want to be bothered with reading music. It is true that many drum parts are carelessly written but that does not excuse the drummers inability to read and their persistence in "faking". Some of the poorest ones auditioned were fellows who had played in some of the largest and finest high school bands in the country. At least the particular bands have a reputation as being among the finest.

What is the matter with a band director who will pay the strictest attention to every other detail of his band, and yet is not interested enough in this important section to see to it that his drummers learn to read the music? Many of the snare drummers I have auditioned, knew nothing but a couple of street beats and very few could produce a decent roll. Many of them had never heard of the standard rudiments and did not even know how to play a flam. This to me seemed almost unbelievable but nevertheless it was true. In the case of bass drum-

By Mark Biddle
Director of Instrumental Music
Director of the 302d College Training
Detachment (Aircraft) Band
Knox College, Galesburg, Illinois

mers the matter was even worse if that could be possible. Out of perhaps a dozen bass drummers auditioned there has not been a single one who was acceptable for concert playing. They all beat the bass drum in the center, (and I really mean beat) could not read bass drum parts and seemed surprised that there is such a thing as dynamics in playing the bass drum. Apparently, most of them had been accustomed to playing fortissimo all of the time. It seems almost as if most of these fellows had been assigned to the percussion section, because they were unable to learn to play another instrument or because they couldn't read music.

H. W. Schwartz in his book "The Story of Musical Instruments" says: "The greatest bandmasters are those who best understand the percussion section". I wonder if it isn't time for high school directors to take stock of their percussion sections. Have you ever asked your snare drummers to play a march in unison as it is written? Try it! And see what happens! You ask other sections such as the clarinets, cornets, etc., to play together as a section, why not the drummers. How many of you actually have drum sections that can play at sight and in unison, placing the proper interpretation and expression to the various rhythmic figures? From my experi-

ence with these men from more than a hundred high school bands, I wonder how many of you could truthfully answer that you do have. I know that some of you have good percussion sections in your bands, but evidently the percentage is very small.

You may say, "I don't know anything about playing the snare drum". Well, there is no better time than the present to begin learning something about playing the snare drum. No, I don't mean just looking through the pages of an instruction book. It is wonderful to see some finer drummer demonstrate the standard rudiments at a convention or clinic, but it is one thing to watch someone playing them, and another thing to play them yourself. A practice pad, a pair of drum sticks, an instruction book and a little practice on your part will give you a new insight into what your snare drummers are doing. Also, the drum column as conducted in The SCHOOL MUSICIAN each month can give you a great deal of help with your percussion section. A good band director must be acquainted with all the other instruments of the band, why not the drums. Why not take time to learn about this very important, but sadly neglected section of your band instead of giving them one or two easy lessons and putting them into the band to get along the best they can? You don't put a student on a woodwind or brass instrument in the band until he has attained a certain proficiency, so why make exceptions in the case of drummers? Isn't musicianship just as essential for a drummer as for a player of any other instrument?

The drummer who cannot read music has no place in a modern high school band. Even the modern dance band cannot use a drummer who cannot read. Let us have more high school band directors who are interested in their drum sections, and we will have more good drummers in our high school bands.

Many of the snare drummers I have auditioned, knew nothing but a couple of street beats and very few could produce a decent roll. Many of them had never heard of the standard rudiments and did not even know how to play a flam. This to me seemed almost unbelievable, but nevertheless it was true. In the case of bass drummers, the matter was even worse if that could be possible.

Buy Another
Bond Today!

School Music News

Section of The School Musician

More Music
for Morale

VOLUME 15, No. 8

APRIL, 1944

PAGE 13

When War Bond Drivers Need Help, the School Band Can Put It Over

**This One Raised
\$97,709.00**

New Hartford, New York—A suburb of Utica where most residents work and buy their bonds; \$97,709.00 yet to raise on the suburban quota of \$170,000 for the fourth war loan and only three weeks to go; what to do. Of course the high school band under the direction of Carl H. Wickstrom came to the rescue.

A concert was planned with "free passage" to those buying bonds in New Hartford and the above quota was quickly subscribed. Director Wickstrom promised elementary and junior high students a free matinee concert if they would reach their quota of stamp purchases 100 per cent. The quota was tripled and \$10,000.00 worth of stamps and bonds resulted there. A heart throb at the big concert was the presentation to Director Wickstrom of a \$50.00 bond as a birthday and going away gift, as the bandmaster is soon to enter the armed forces.

"The band was organized in January four years ago", writes Bandmaster Wickstrom. "I spent the first semester getting students started on instruments, as there had not been any previous instrumental instruction given in the schools. That first spring after having played together for three months, we entered the Sectional Contest in Class D and received a Division 1 rating. We received a 1st Division at the State Finals also. The following year we entered the contests in Class C and again were fortunate in receiving two 1st Divisions. That year we also sent 35 different vocal and instrumental ensembles to the contests with the result of 12—1st Divisions, 16—2nd Divisions and 6—3rd Divisions. Last year we held the contest festival in New Hartford but the

Festivals All Over Wis.

Wausau, Wis.—Eighteen Wisconsin towns have announced band festivals for the coming spring season, according to word received from H. C. Wegner, secretary of the Wisconsin School Band Association. Definite dates are not yet released as these are subject to change, and directors are asked to write school superintendents or band masters in these towns for definite instructions and entry blanks.

Following is the list of towns: Ashland, Boscobel, Burlington, Eau Claire, Evansville, La Crosse, Mauston, Medford, New Glarus, Oshkosh, Oconto, Portage, Prairie du Chien, Rice Lake, River Falls, Plymouth, Wabeno, West Bend.

Cox Horn Clinic

Croton, N. Y.—One of the best school music events conducted here of late was the French horn clinic presented by Philip Cox, Jr., of Dobbs Ferry, New York. In addition to the French horn players of his group, Director Albert Renna brought in many band musicians who played other instruments along with private teachers in this community.

Mr. Renna sponsors monthly clinics on the various instruments and voice, securing the very best instructors obtainable. These clinics are proving of great aid to our instrumental students.

State did not sponsor large group participation and so we have no division for that year. Our annual spring concert climaxed that contest and the outstanding 1st Division solo and ensemble winners were invited to play that evening on the concert and also received a sum of war stamps as an additional honor.

"Two years ago I organized a Music Parents club. Through their efforts and our concerts, we were able to purchase \$2,200.00 worth of band uniforms and choir robes with no assistance from the school board."

Tri-State Band Clinic Enid, Okla., April 27-30

Enid, Okla.—Fife and Drum Corps, the new war-time expedient in rhythm music which is sweeping the country, will be one of the rousing features of the Twelfth Annual Tri-State Band Festival which takes place here on April 27-30. As usual, this great festival, heralded as the only major school music competition in 1944, is conducted by The Phillips University Band, assisted by the Enid Chamber of Commerce.

The Tri-States are Oklahoma, Kansas and Arkansas, and the Festival presents an open invitation to all school bands, orchestras, drum corps, ensembles and soloists in those states to take part in the competition. No required numbers are mandatory this year in any of the groups. Bring your instruments and best pieces and see what the judges think of you.

The men in the judges' box will be as usual nationally known authorities in the field of school music. Among them will be Dr. Herbert L. Clarke, the great cornet soloist and band master from Long Beach, California; Dr. Albert Austin Harding, Dean of University bandmasters from Illinois; Major Mark H. Hindsley of the Army Air Forces Training Command; Dr. Archie N. Jones from the University of Texas; and many many more equally brilliant in their respective firmaments. Milburn E. Carey is director of the Tri-State Band and co-sponsor of the Festival.

Overgard Is Set for Big Wayne Clinic April 17

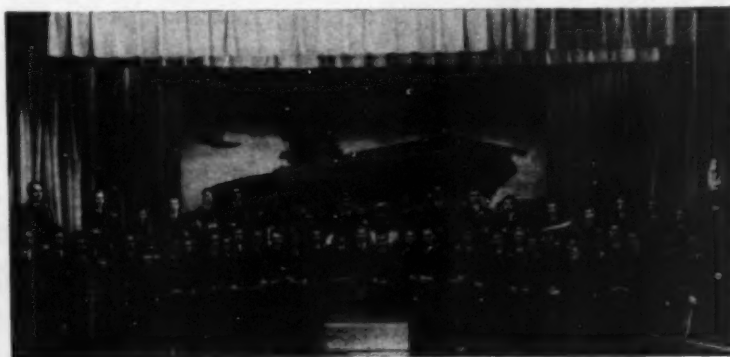
Detroit, Michigan—Wayne University, its music department under the fine leadership of Graham T. Overgard, has released information about its great spring festival which begins on April 17th and ends in a blaze of glory at the final concert on Thursday night, April 20th.

The high school clinic band will assemble at the university on Monday morning, April 17th, and will be kept pretty busy with rehearsals and readings for the next two days. The first concert will be held at the large auditorium of the Detroit Institute of Arts. Wednesday night the big annual band banquet will attract directors from all parts of Michigan and neighboring states.

The Wayne Clinic is one of the finest, conducted for the advancement of school band masters and has enjoyed increasing attendance over the past several years.

Exeter, Nebr.—At long last, it looks as though the Exeter schools and community shall accomplish what they have been striving to do for a long time. Miss Maxine Stone, music teacher in the public schools, has been engaged on a year round basis. For the summer months, the village will assist in financing this project. Plans are to have concerts and musical programs all through the summer, as well as during the school year. The biggest obstacles at the present is lack of instruments. Any persons in the community who have band or orchestra instruments which they would sell, rent or lend are urged to make this fact known to the school, or Miss Stone.

New Aircraft Carrier "Oriskany" gets a Band Plug



The New Hartford, New York High School band dedicated a band concert to the U. S. S. Aircraft Carrier "Oriskany" now under construction. A special back drop was painted by three students of the school's art department. Added naval atmosphere was given by the presence of a WAVE, Connie Howard, Spc. 2nd class, who led the flag salute and National Anthem. Ushers were dressed in sailor blouses.

So. Carolina 2-Day Clinic Is Big Aid to Directors

Anderson, South Carolina—The district band clinic held here on March 2nd and 3rd, is acclaimed such glorious success that already school officials and others are looking forward to a repetition of the event at the very first opportunity.

The climax of the big two day event was the concert of the 125 piece band assembled from seven high schools in the district. More than 1500 people jammed the auditorium and hundreds more were turned away.

"As spring contests are out now," writes Charles W. Spearman, Anderson's Supervisor of Music, "we are keeping up school band morale and enthusiasm by concentrating on the war effort and ever reviving the spirit of freedom."

Heights High Musicians Have Many Pals Overseas

Cleveland Heights, Ohio—On March 17, 1944, Heights High School had a record of 234 boys and 3 girls in the Armed Forces of the United States who formerly were members of the Heights High Band or Orchestra. "We of the present Heights Band and Orchestra", writes a contributor, "are all proud of this contribution to 'Our Way of Life' and want you to know that we are carrying on to the best of our ability during your absence. There are 36 members of the concert band, 76 in the school symphony, 36 in the string orchestra, and 25 in the cadet band. We hope that our record this year will be one in which you share our pride." Ralph Rush is conductor.

The Heights Instrumental Music Department recently published an honor roll of boys and girls in all departments of military service, the majority of whom are now overseas.

Magic in Your Fingers By Don Rattew

Finger Twirls Are Mystifying

There is something mystifying about the smooth-flowing baton. Especially is this true with the uninitiated. The seemingly mysterious intricateness of varied baton movements holds the spectator spellbound as to how it's done. This is a fascination which has always been prevalent with the glimmering baton.

You will find that finger movements possess greater attractions still. They "seem" much more intricate to say nothing of their most pleasing presentation. Then, too, they are loads of fun and are quite amazingly simple and easy... after you know how to do them.

Last month we dealt with the flip from a reverse four finger roll in the right hand. This should not be confused with what is commonly termed the finger roll flip. This is a movement begun in counter-clockwise motion with the four finger roll, the release being from the little finger. It has its place and will be omitted for the present. By this time, if you have been working with the reverse four finger roll flip, the little finger should be catching on.

The reverse four finger roll flip will be found quite useful as a climax to the ten finger twirl. When you have mastered it so that you can make tosses with ease from the reverse four finger roll you may apply it further. Try doing successive flips of but one revolution each, going back each time through the reverse four finger roll. Repeating this several times is, in itself, an interesting trick to insert in your routine. If you are a past master with the one hand spin, this movement should not give you much difficulty in mastering.

Now when you have mastered one revolution with each flip you will be anxious to use it to greater advantage. You may start putting in a second revolution and later a third. The same caution that applies in mastering the one hand throw, one revolution at a time, applies here. Do not master your throws by the height attained, but rather by the number of revolutions entered in each. Your short toss should always contain a definite number of revolutions. In a medium high throw a few more turns and in a very high throw your control will be greater if you know exactly how many revolutions are in each throw. If you build up your tosses and throws on a *revolutions per basis* you will find that your control is identical each time.

The one hand throw belongs with the wrist movements, the reverse four finger roll flip with the finger movements. Insignificant a movement as it may appear, it does require painstaking practice. However, as with other finger movements, it is well worth the pains toward mastery.

The Ten Finger Twirl Leg Pass

If you have been working with the ten finger twirl with all the application it demands for perfection, you should be anxious to put it to greater uses. By sticking the leg out and making the hand-to-hand pass under the knee, we have a smooth flowing knee-pass. Make sure you have the ten finger twirl down pat before attempting this variation.

After you complete a reverse four finger roll in the right hand, instead of allowing the baton to slip over the thumb to the first finger of the left hand, continuing the ten finger twirl, pinch the baton between the thumb and first finger. As the baton is pinched between the thumb and first finger the movement is carried with a sweep of the arm under the up-raised left knee. The ferrule end of the shaft leads and the baton is grasped by the first finger of the left hand to the left of the knee. Then ten finger twirl is continued just as would be done in its normal execution.

The movement is nothing more than a knee-pass inserted between the change from the left to the right hand in a continuous ten finger twirl. In "feeding through" it may be helpful to place the foot on some object and practice the pass from hand to hand under the raised knee.

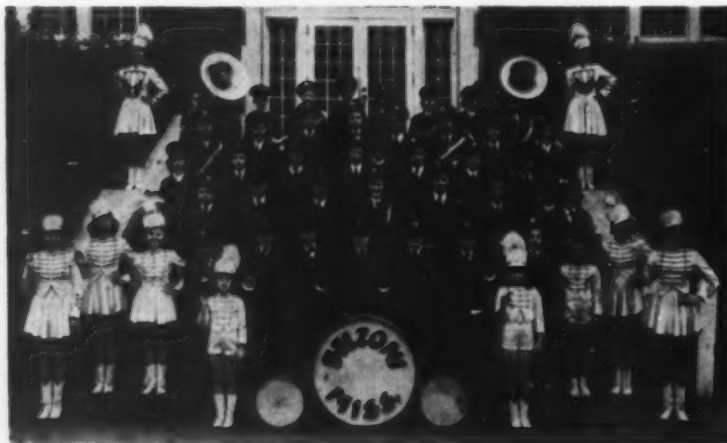
It cannot be over emphasized that finger movements, as with all twirling movements, are based upon previous mastery. Some twirlers experience difficulty and are dissatisfied because they have not mastered each one individually from the beginning.

Since the first article (September, 1943) we have discussed six movements. So that you may have them as a progressive guide in mastering finger work they are, again, listed below:

1. The Four Finger Roll
2. The Continuous Four Finger Roll
3. The Reverse Four Finger Roll
4. The Ten Finger Twirl
5. The Reverse Four Finger Roll Flip
 - a. Reverse Four Finger Roll Flip, Continuous with one revolution.
 - b. With two or more revolutions.
6. The Ten Finger Twirl Knee-Pass

Each one, in turn, will demand separate

Everyone in Mississippi Town Helps the School Band



This smart outfit, the Belzoni, Mississippi High School band, has won two Superior ratings and one Excellent rating in concert, and three Excellent ratings in marching at the three state contests it has entered. That's a record any class C-Band can brag about. But here's more. Director, Mrs. Clarence Erb, who also organized the band, writes, "Due to the interest of Supt. Sale Lilly, the generosity of Belzoni citizens, and the untiring efforts of an enthusiastic Band Mothers' Club, all equipment which is of excellent quality is paid for. Money is now being saved for a new band room." And may we hasten to add orchids for this skillful and energetic band-leader, who hasn't done so badly herself.

application before proceeding further. When you have them all securely in your grasp, then you should work on devising interesting and smooth flowing movements to comprise your finger repertoire.

You now hold the fundamental keys to successful finger twirling. There are many more additional movements with which we will deal at a later date. For the present try to perfect these basic movements. In the next article we shall deal with combining these movements into interesting graceful patterns which denote magic in the fingers.

"COLORADO IS FLUTE COUNTRY"

By H. L. Bagley,

Director of Instrumental Music,
South High School, Denver, Colorado.

"Give me one dozen flutes" has been the prayer of many band and orchestra directors, especially in these times when, because of war restrictions and complications of the present conflict, instrumental groups are somewhat curtailed.

This prayer has been answered for the South Denver High School Symphonic

Band and Philharmonic orchestra, where flutes in abundance add tonal color and instrumental interest to both organizations.

Although Denver, under the musical direction of John C. Kendel and Raymon Hunt, has built up a city-wide network of grade, junior high, and senior high school bands and orchestras of undeniable musical quality and complete instrumental variety, it is truly said that Colorado is "flute country". In Denver, where each school has more than its share of "streaming reed" enthusiasts, flute choirs have become the rule for assembly and public concerts of the school organizations. The North High Flute Choir, under the leadership of Arthur Olson, director of the school's music, is an outstanding example of what can be done with this oftentimes overlooked portion of instrumental music experience.

Rex Elton Fair, one of this country's outstanding flutists, teachers, and advisors on woodwind problems, has found his services at a premium in Denver, in weekly classes at the University of Colorado at Boulder and at the Colorado State College of Education at Greeley. His classes have attracted a phenomenal number of blowers who desire to be players and tooters who would be fluters. Under his inspired guidance, Colorado's flutes may well reach musical peaks comparable with those of its grand, majestic, and towering Rocky Mountains.



They reach the high ones at South High School, Denver, Colorado.

Presenting

Walter A. Maikowski
Bandmaster
Napoleon, Michigan

If you slow down to the town speed limit, while passing through Napoleon, Michigan, one of the interesting observations that will catch your fancy will be the Napoleon High School.

This High School has a total enrollment of 134 pupils. 95 of them are instrumental students, 60 in the first band and 35 in the beginners' band.

Citizens of Napoleon first proved their appreciation of instrumental education for their young in 1935 when the first high school band was organized under the di-

rection of Herbert Bearss who remained on the job five years with a flourishing record. During the school term of 1940-41, Marshall Richards held the podium. Then came the present director Mr. Walter A. Maikowski who has applied himself with extreme diligence and has intelligently increased the instrumental work in the school, even through the war period with its extra resistance.

The standard of musicianship is such that last fall Napoleon's band was invited



by Professor William D. Revell to play at the Michigan-Minnesota football game. Similar engagements have been filled such as football games at Western Michigan College, Kalamazoo, Michigan; Basketball game at Michigan State, East Lansing; Holland Tulip Festival and all State Festivals.

Through the cooperation of the Band Mother's Club and the Board of Education, who have worked hard to equip and keep up the band to the high standard, the band has been able to develop a high standard of musicianship. Most of the uniforms were tailored by the band mothers.



Flash—

Address Your Letters to the School Musician News Room

Tyndall, S. D.—April 28th was selected as the day to hold the Bon Homme and Hutchinson counties music contest-festival at Scotland. Prof. Carl Christensen, South Dakota State College band director, will be guest conductor and judge. A massed chorus conductor and vocal music judge will be selected soon.

Centerville, S. D.—A spring music festival will be held in Centerville again this year on April 25th.

Griswold, Iowa — At the basketball game here on Thursday night, March 2nd, the band played without its director, Mr. John Dickey. They gave such a fine performance they can well be proud of themselves, and Mr. Dickey is to be congratulated on this unusual achievement.

Alliance, Nebr. — The Alliance High School Band gave its mid-winter band concert at the municipal auditorium on Sunday, March 12th. An interesting feature was a demonstration in student band leading, now a part of the instruction offered by the music department.

North Platte, Nebr.—The North Platte High School is to have a new bass viol or double string bass in its band. The local American Legion post has presented the music department with \$75.00 with which to purchase the instrument.

Scottsbluff, Nebr.—The Scottsbluff high school band gave its annual vespers concert on Sunday afternoon, March 5th, in the auditorium. They were enthusiastically received by the audience, and due credit given to their director, James Johnson.

Red Oak, Ia.—On Friday evening at 8 o'clock, the Red Oak high school band gave its annual winter concert. Conductor R. H. Simpson arranged the program to include novelties and entertainment numbers, not neglecting to include several numbers from the classics. Marion Peterson, cornetist, was the soloist of the evening. She played Herbert Clarke's "Carnival of Venice."

Fremont, Nebr.—More than 100 schools within a radius of 75 miles of Fremont have been invited to participate in the annual music clinic to be held at Midland college on April 1st. Frank Bennett is chairman of the music clinic committee. Six scholarships, good for one year's free musical training at Midland beginning

Lenoir Pools Musicians for Bondrive Service Calls



You see here one of the sections of the Lenoir High School band which was divided by its director, James C. Harper, to afford greater coverage of events in the recent fourth war loan drive. This famous high school band had so many calls from rural areas that it was impossible for the entire band to cover them. "So," informs the director, "we called in our grammar grade bands and then divided our Senior band into sections. In that way we could send out an organization on every call and students could still keep ahead in their academic classes." The Lenoir band quota went way over the top. The band gave its 20th anniversary concert on March 10th,—twenty years of continuous operation,—longest record of any school band in North Carolina.

with the September term in 1944, will be given to six seniors who are the best in their respective groups.

Wakonda, S. D. — The Wakonda high school band made its first appearance of the year at the district tournament here on February 25th. Martin Swedling is the Director.

Howells, Nebr. — Seven Fremont high school musicians and their instructor, Walter Olson, took part in the local band clinic on Sunday, March 26th. Dr. Frank Simon was the guest conductor and critic of the clinic. The huge audience was delighted with a cornet solo played by Dr. Simon, at the evening concert.

Canton, S. D.—A musical festival replacing the usual spring contest has been decided upon by the music department of the local high school according to its band director, B. G. Monk. This festival will be held in Canton on April 14th. Preparations are being made for out-of-town schools to attend.

Auburn, Nebr.—Under the direction of Ralph Chatelain, the high school band gave its annual concert on Friday evening, March 10th. Several vocal groups took part under the direction of Mr. Henrick, vocal music instructor. The band has been presented a number of times in half-time

performances at football games, and have appeared on several special local events.

Broken Bow, Nebr.—Band concerts for the coming summer months seem practically assured due to an agreement made recently between the city and local schools. Under the agreement, the city will appropriate a certain sum to be used to pay the salary and expenses of the high school music director during the months of June, July and August. In return, the high school band will meet regularly during the summer for practice, and will present weekly concerts for the public. Ward C. Rounds, present music instructor in the local schools, has indicated his desire for the summer work and has already made plans for practice sessions and concerts. The city authorities are to be congratulated upon realizing the importance of music as a morale builder.

Show Bill Packs House

Aledo, Illinois—Conductor Elmer Ziegler used large colored hand bills to advertise his fourth annual spring concert by the Aledo school band held here on Wednesday, March 8th, in the high school auditorium. There were two performances—matinee and evening.

Miss Mary Louise Kennedy, billed as "America's Greatest Girl Saxophonist," was the feature attraction. The concert was a great success.

Director Takes Orchestra Members to City Concert

LaPorte, Indiana—People in the know regard this one of the most music minded little cities in the middle west. It attracts the very best in classical music entertainment, and has one of the most serious, if not the largest, music departments in the state. Recently, Miss Char-menz Lenhart, director of the high school orchestra, chaperoned 23 students on a trip to Chicago to hear a concert of the Chicago Symphony orchestra. This was in the nature of comparative study as the Indianapolis Symphony orchestra had just played a concert here.

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IN THE BEAUTIFUL BLUE GRASS REGION OF KENTUCKY

1-Room School in Colo. Ghost Town Produced this Superb Band



This beginner band from Blackhawk, Colorado literally "stole the show" at the Colorado Bandmasters Clinic recently held in Denver. The adults in the picture are, left to right, L. R. Simmons of Chas. E. Wells Company, Denver, Colorado; L. L. Sams, C. G. Conn Ltd.; Miss Irene Gibbons, teacher of Blackhawk School who also works with band and George Roy, Denver, Colorado, band director.

While attending the Colorado Bandmasters' Clinic in Denver some weeks ago, I had the pleasure of hearing one of the finest and most impressive demonstrations of a beginner school band that I have ever heard. The compliments paid to this band, to Miss Gibbons, the teacher, and Mr. George Roy, the bandmaster, by the Colorado Bandmasters were conclusive proof of the outstanding job which had been done.

In the clinic demonstration, this band played without the aid of a conductor, showing that they had actually learned to count time, knew the value of notes, and had acquired actual knowledge of music. The intonation was outstanding, and would be a credit to a junior high school organization of several years experience.

Preceding his demonstration, Director Roy, made a talk describing his methods of instruction which I found so interesting, that I secured a copy of it in the hope that you will publish it in part, for the inspiration and guidance of the thousands of young school band directors throughout the country—all of whom are readers of your wonderful magazine.

Director Roy's Talk

My main interest is in teaching the student how to read music. To demonstrate my point, I brought the Blackhawk Grade School Band to the Colorado Clinic.

I feel that a beautiful tone and fine register in the wrong place is of no earthly good; how much better it is in comparison, to have someone who can read music, even though the tone is not good. Ninety-nine out of a hundred people who are failures in music are not so because of lacking talent or technique, but because they cannot read. I have often made the statement that all it requires to be a musician is a fourth or fifth grade education in mathematics and

Submitted by Lynn Sams

a knowledge of the first seven letters of the alphabet.

Why They Sound Sour

The reason an amateur or juvenile band sounds out of tune is because certain sections of the band, or instruments, are constantly playing in the wrong key. The average bass clef instrument such as trombone, baritone, and bass, start out playing in the key of E flat concert; the trombone player learns that when the note is on the fifth line, that it is made in the third position. He does not learn the note as A flat or think of it as such and the baritone player thinks of the fifth line as first valve, so now when the key changes to the key of F or B flat, he still insists on playing A flat, because he is not thinking of the note by name but by position.

The Cornet players play their first tunes in the key of F, so they learn that the note on the third line of the music staff is made by the first valve, and they are not thinking of the note as B flat, so they continue when they go into the key of C or G, to play B flat instead of B natural. If they were thinking and naming their notes in their minds, this would avoid a lot of discord and bad harmony.

The boy or girl that is born with natural talent is the one we have to watch most carefully, as he will start to use his ear instead of counting and beating time for each note. I find that those with the most talent usually wind up playing in a beer hall for the Kitty, unless they are held down and taught the arithmetic of music.

Too Much Talent Is Bad

There is nothing so disgusting to me,

as to hear someone say, "Isn't he a wonderful musician? He can play anything," and he doesn't know how to read a note of music. We all think it is terrible when we find people who cannot read or write, we say they are illiterate. What about the person that owns and plays a musical instrument and cannot read music? I say, they either had poor instruction or they are down right lazy. To me, this is a crime. Think what a fine musician he or she could become if with this talent they would learn to read music, and this is something everyone can do, even if they have no talent whatsoever.

Meets All Objections

When I was asked to make this demonstration, I began to think of the various angles, and the proper way to put this over. I have attended many contests and clinics myself at which bandmen sitting next to me have said something to this effect: "I'm quite sure I could have a band just as fine as this one demonstrating now if we had an enrollment of over two thousand; but we have only three hundred pupils in our entire school, and I feel we are handicapped because of this."

Others expressed this opinion: "We could have just as fine a band if we had a community which was as well-off; but the families in our town didn't have any crops this last year—or two before that—and it has been impossible for us to have any instruments. Therefore, no results."

A Tough Assignment

So I decided to bring to the Clinic a band that would prove that it is possible to have a good band even with all these obstacles. I chose Blackhawk, a little Colorado ghost mining town with little or no employment. This school has only

one room with one teacher for the first through the eighth grades. The entire enrollment is 22 students, of which 17 are members of the band. Since we had no bass horn, the mothers made dollies and baked pies to purchase such an instrument. Blackhawk, on the famous Peak to Peak highway, had its beginning when John H. Gregory discovered gold on May 6, 1859, at Gregory Point. The Gregory Diggins, Gregory Point and Mountain City are names that were given the original site of the discovery and are a part of Blackhawk today.

The school of Blackhawk, built at a cost of \$15,000, was first occupied on Monday, April 30, 1870. The same building is in use as a grade school today, and as I stated before, only one room and one teacher is being used.

Method of Procedure

Now the first procedure I use in organizing a band is to look over my students and assign the instrument that I think they are best qualified to play. Then I separate the treble clef players from the bass clef players. Immediately, I start my blackboard instruction, teaching them the lines and spaces of the music staff. After they can name the names as fast as I can point to them, then I teach them the value of whole, half, and quarter notes, then I tell them they are now ready for their instruments.

Up to this time, no one has been allowed to purchase or use an instrument. When they have their instruments I teach them the fingering and ask that they name the notes in time and finger the different notes. For example: the trombone players say "G," and place the slide in the fourth position; the saxophone players say "G" and place the first three fingers of the left hand on the right keys, etc.

Haven't Played a Note

Realize, that up to this time, no student has blown or played a note. If he can pass this examination, then I begin to teach him how to produce the tone. In this way, wonderful results are obtained. Knowing the average boy or girl is very enthusiastic about playing a horn the first three weeks and that he will promise anything to get the horn, I still make him prove and earn that instrument—instead of letting him have it first and then trying to get him to read music. If he wants it bad enough, he will learn to read his notes and will learn to read them in time. In this way, there will be very few failures.

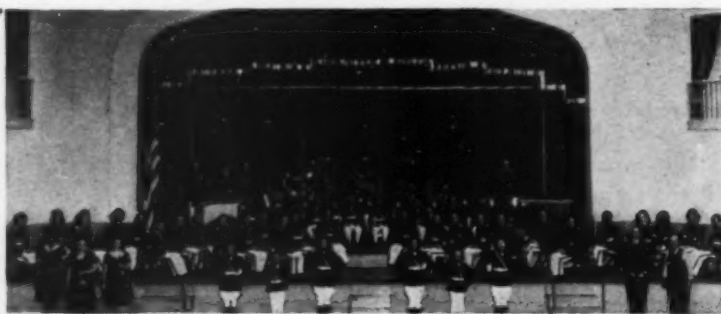
Once more, I stress the fact that I insist on my students beating time with their feet. When someone shows me a better method, I shall be glad to try it.

With all of this, it is absolutely necessary that both parents be back of the teacher, and that they see that the student practices an hour every day. There isn't a boy with whom I have come in contact in 25 years who would voluntarily keep up this kind of practice unless he was forced to do it by his parents.

So it reverses back, in my opinion, ten per cent on the teacher, and 90 per cent on the parents if the boys and girls are to be a success in music.

Atlantic, Iowa—The Walnut high school band gave a musical program at the gymnasium on Thursday evening, March 16th, under the direction of Mrs. Joe Bigelow and Arno Huster. Pupils from the third, fourth and sixth grades were featured in baton twirling.

Alliance Band Really Went to Town for this Concert



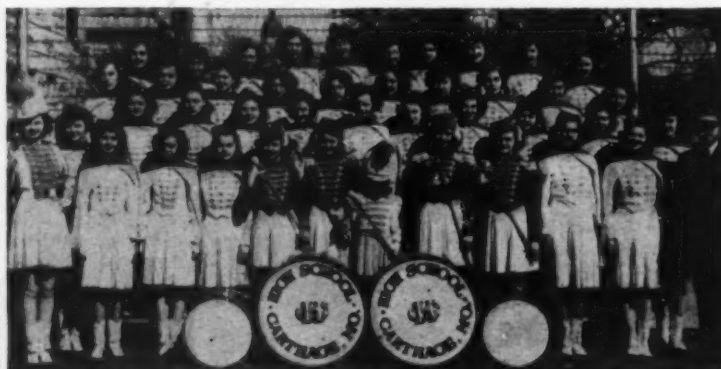
Director F. Vallette Hill of this Alliance, Neb. High School band, believes their mid-winter performance on March 12th to have been the best ever presented by the school's instrumental dept. Nick Maris, band captain took the podium for two numbers and made a hit. Mrs. Hill, the director's wife, played two violin solos. Hit numbers of the concert were "Universal Judgment" by De Nardis and "Vistas" by Gillette.

Four Big Musical Units Harmonize this Wyoming Town



Four bands in Laramie, Wyoming High School, include grade beginners, Senior high beginners, B-Band, B-Band, and the Plainsman Senior band of 65 members. Popular clarinet soloist is Raymond Wheeler, 8th grader and concertmaster. But the high school orchestra pictured here is also a big eye-ful and plenty important in the community. The dance orchestra is a honey, too. Plays all the Hit Parade favorites; gets an hourly playing fee sufficient to defray all expenses of maintenance. And A. O. Wheeler is the busy director of all of these outfits.

Drum Corps at Carthage, Missouri Is a Pepper Upper



With all of its fine musical organizations, the Carthage, Missouri High School boasts also an excellent and beautiful drum corps, which adds plenty of eye and ear appeal to every public appearance. The drum corps and band stand monthly inspection, at which time every ill-fitting or worn garment is exchanged and every article in use is brought up to perfection. The drum corps girls, on one occasion, donned overalls and print dresses to stage a square dance at the Carthage U.S.O. They take active part in all the athletic shows and are one of Director Kenneth Fite's proudest achievements.

The Clarinetists Column

By George E. Wain
Oberlin Conservatory of Music
Oberlin, Ohio

The clarinet column in this issue is directed to beginners and to teachers who teach beginners either privately or in classes. It might be helpful to list and briefly explain a few of the steps and precautions which the beginner should be made to realize during his first two or three lessons.

The first assumption which the writer must make is that the clarinet is in playing condition—free from leaks—and that the reed blows freely on a reasonably good mouthpiece. The vagueness of this statement is already a mental hazard to the young teacher who in some instances does not play the clarinet himself. It is necessary to assume, however, that anyone teaching clarinet must be able to play at least well enough to blow it and determine if it speaks with freedom from open G down the scale to low E. If I am assuming too much, at least the teacher should keep in contact with a capable clarinetist in the school or community who would be willing to test the instrument when requested.

Now that the instrument is usable let us begin! The description of embouchure (lip and muscle setting around the mouthpiece) is stated in nearly every text. I shall, therefore, pass by with only a few remarks. The player should be examined during each of the first two or three lessons to make sure that his upper teeth are actually in contact with the mouthpiece. Although told in his first lesson he is apt to slip into the habit of cushioning his upper teeth with his upper lip. A few reminders will be sufficient. Generally the mouthpiece should be in the mouth from $\frac{3}{4}$ to $\frac{1}{2}$ " measured from the spot where teeth contact it, to the tip. If squeaks are frequent try placing the teeth slightly nearer the tip of the mouthpiece. If the tone is stuffy and dull draw the chin downward and back to pull the slack out of the lower lip. This prevents the extension of the lower lip too far in the mouth thus eliminating the interference of the vibration of the reed. The reed must lie on a firmly stretched lower lip if it is to vibrate clearly and freely. A sure check for firmness of embouchure, so necessary for playing in tune and for gaining a clear tone, is to try shaking the mouthpiece up and down while the pupil is sustaining a tone. There should be no loose bumping against the teeth or "rubbery give". Instead, the mouthpiece will move the player's head as you gently shake the instrument. Any loose bumping against

the teeth is incorrect. This procedure teaches the student almost immediately to gain the feeling of grip and firmness.

During the first lessons I strongly advocate that the pupil exercise a steady lift with his right thumb wedging the mouthpiece more firmly between the lips and teeth. Only in this manner can he gain a feeling of tone control and play up into the upper middle register. Often beginners experience difficulty covering the holes. The solution to this problem in my own teaching is to have the player finger, without blowing, T 1,2,3,4,5,6,7,8; i.e., cover the holes from thumb downward in the order of thumb, E,D,C, Bb, A,G,F,E. In classwork the student can be encouraged to do this over and over perhaps dozens of times while other students are reciting. By this means, when the student needs to play into the low register he will have the feel of the instrument and will save the agonies of hard blowing and squawks which arise from partially covered holes. During the first lessons the pupil should be taught in addition the proper left thumb position in order that he be ready to cover the thumb hole and depress the register key simultaneously. This preparation will enable him to play into the middle register with little effort when the proper time comes. The thumb should lie at an oblique angle (streamlined) to the instrument and the contact with the register key is made with only the movement of the first joint. There should be no hand or wrist movement.

Problems of breath support, fingerings, attack, choice of reeds, mouthpieces, etc. will be discussed in later issues. An attempt will be made to dwell on points of interest for all clarinetists whether they be beginners or the most advanced players. It is my hope too, that the professional may occasionally want to be heard through this column. Send in your question or comments.

Clarinetists like to get together and discuss their common problems. Only last week at the Music Educators National Conference in St. Louis my playing partner in the National Teachers Orchestra, directed so ably by Henry Sopkin, was Allan Bone, a smooth clarinetist and a fine fellow. Allan teaches at Carbondale, Illinois. We spent much time comparing the methods of various teachers with whom we have studied. The woodwind talent in the teachers orchestra was so fine that we organized a woodwind quintet, which after three rehearsals played a short program in the College and University Session dealing with ensemble repertory. Our quintet was comprised of Theo. Paschedag, flute, West Frankfort, Illinois; Myron Russell, oboe, Cedar Falls, Iowa; Robert Rosevear, French horn, Maplewood, Mo. and Max Risch, Jr., bassoon, St. Louis. Mr. Risch is president of the St. Louis Philharmonic. Mr. Rosevear in his thesis requirement for a Master's Degree at Eastman has written and compiled a most interesting volume "Small Wind and Percussion Ensembles in the Public Schools," a contribution of real interest to enthusiasts of chamber music.

(Send your comments and questions direct to George Wain, Oberlin Conservatory of Music, Oberlin, Ohio.)

Six Schools Get Together for Festival at Galva

Galva, Illinois—The Blackhawk band festival is to be held at the Galva High School, Wednesday, April 19th. Mr. Clarence Sawhill, assistant director of bands at the University of Illinois, is to be the guest conductor of the massed band concert. Over two hundred instrumental musicians from six high schools are to participate. Burton Skelley, director of the Galva High School Band, is acting as chairman of the festival. The six high schools participating are: Bradford, Toulon, Walnut, Weathersfield, Wyoming and Galva.

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There's nothing like a letter to make our guys fight better! If you have a brother or cousin or friend . . . or know anybody at all that's away from home giving out for Uncle Sam, don't forget that all-important periodical communique from the home front!

Don't make it a sour note, either! Keep your upper lip strictly stiff when you write to these guys. If you know a killer-diller joke, pass it along. If you hear news about some mutual friend, give with the gossip. Bits from home . . . little personal things . . . these are the things that brighten up the life of a GI Joe! You can even reel off a piece on how Mom's apple pie smells . . . but end it up funny!

And when you need perking up yourself, get out that Elkhart horn and hit it hard. Ride away for a few bars . . . and take good care of it 'til the time we can come back with more and better of these great horns . . . soon, we hope!

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Advice to the Cornetist Expertly Given

by **Leonard V. Meretta**

Instructor in the School of Music, University of Michigan, Ann Arbor

Embouchure

Question: "You use the word 'embouchure' many times in your column. Just what is the meaning of this word?"
—P. M., Jamestown, N. C.

Answer: I should like to quote from Grove's Music Dictionary in answering your question: "Embouchure (French), the part of a musical instrument applied to the mouth; and hence used to denote the disposition of the lips, tongue and other organs necessary for producing a musical tone. To the embouchure are due, not only the correct quality of the sound produced, but also certain slight variations in pitch, which enable the player to preserve accurate intonation." In other words, "embouchure" may mean a part of the instrument, but more often we think of the word as applying to the "vibratory area", or lip formation, of the player. When a person has a good embouchure for cornet, his embouchure is, naturally, in good shape for cornet playing, the factors involved including the size of lips, shape of teeth, jaw, and throat.

Beginner's Range

Question: What should the average range of a high school cornet class be at the end of the first semester?—J. C., Omaha, Nebraska.

Answer: A below the staff to E at the top of the staff. You may have some students who will not be able to play this high in one semester. If they cannot play a third space C in this time, something definitely is wrong. On the other hand, I would not encourage playing above an F at the top of the staff in this brief time, as playing too high, too soon, can ruin one's embouchure. Incidentally, a satisfactory range at the end of one year's playing is from F₃ below the staff to G just above the staff.

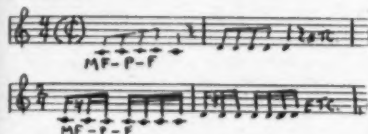
Breath and Tongue

Question: "I am having quite a bit of trouble with breath control and staccato tonguing. What would you suggest doing to overcome these handicaps?"—S. M., Mobile, Alabama.

Answer: It takes a certain amount of breath for each note on the cornet: for the note itself and for the volume desired. How to control this is learned through proper practice. Scales, chromatics, arpeggios and particularly interval studies, played at various volume levels should help. Playing several long tones daily, in the middle register, beginning piano, increasing to fortissimo and back to piano is also beneficial. Try, too, to see how far you can go with one breath in a solo, or some other music. Do this daily, measuring your progress as you increase the length. (Caution: don't wait until you are about to collapse before stopping.)

Staccato is a problem on all wind instruments. Playing technical studies and solos that contain staccato will help. Do not play faster than you can play well; listen critically to each tone. The greatest fault that I find with staccato playing, is that many students try to play too fast and are not careful to play each tone well,—they read ahead (which is all

right), but are not aware of the quality of the notes they are playing. There are some excellent studies in the first part of the Williams Modern Method for Cornet, Vol. II, also staccato scales. The last exercise in Herbert Clarke's "Setting Up Drills" is also fine. You might try the following exercises on scales in the middle register:



Music

Question: "When would you begin teaching intonation, particularly as referring to the peculiarities of the instrument?"—*E. C., Coldwater, Ohio.*

Answer: Intonation should be taught from the start. Tones that have tendencies to be sharp or flat ought to be indicated; also, learning to "humor" the tones should be taught early. See the March, 1944, issue of *THE SCHOOL MUSICIAN* for further information.

Mouthpiece Practice?

Question: "Is mouthpiece practice or lip buzzing of any value as a substitute for real practice on the instrument?"—*A. J. U., Dearborn, Michigan.*

Answer: Practicing with the mouthpiece alone is beneficial, to some degree. This might be done when you are traveling, or for some other reason cannot play on your instrument. It is not wise to practice too long at one time in this manner. Some cornetists feel that lip buzzing is helpful, others think it has a tendency to stiffen the lip muscles. I agree with the latter opinion.

Drumology

By Andrew V. Scott

315 West 47th Street

New York, N. Y.

Dear Mr. Scott: At various times I have heard drum teachers, yourself included, refer to the rudiments as equivalent to the practice of scales on other instruments. I wonder if you could tell me just how far this comparison extends? What I mean to say is this: Practically all drumming instruction books contain, naturally, the same rudiments, and they are always presented about the same way. Now, any regular instrumentalist has more than one scale in which he can play, but, using this comparison, is this possible with drummers? Take, for example, the question of half-tones. Are they possible in drum "scales"? I hope you don't think this a silly question, Mr. Scott; it is just that rudimental exercises do seem a little monotonous after a time, so any suggestion you might offer on this would be deeply appreciated.—*E. R. Hopkins, Chicago, Ill.*

Answer: No, Mr. Hopkins, I don't consider your question silly or far-fetched; I think it's a question that should have been taken up long ago. As a matter of fact, we have all been self-centered in our thoughts regarding the rudiments, et cetera; for example, the "Old School" will not tolerate anything other than the rudimental beatings prescribed by their favorite authorities, as George B. Bruce, who collaborated with Daniel D. Emmett

on the famous "Drummers and Fifers Guide", and also Strube. However, there are many ways that the rudiments can be assimilated in forms quite different from the methods prescribed by these aforementioned authorities.

I have been advocating this for many years, and have used the idea in my own school of drumming with great success. For want of a better term, they could be called "rudimental chromatics". In other words, instead of taking a whole tone, speaking in a musical sense, we take a half-tone, or half a rudiment. I am showing you in the accompanying illustration how this can be accomplished.

I have used merely simple rudiments for this example, but they can be enlarged upon and arranged to one's own ability and taste in furnishing rhythmic patterns. The following rudiments are used in the illustration: The Flam-A-Ruff, Flam-A-Pou, Single Paradiddle, the Stroke-and-Ruff, the "Commence Firing", otherwise known as Rudiment 25, the Flam Paradiddle and the Flamacue.

I sincerely hope that you will derive some benefit from these exercises, and I will be most happy to go into this more fully in some future issue of *THE SCHOOL MUSICIAN*, when space permits.

Question: I have just taken over a new parish, and we have a drum and bugle corps. Because of the draft and corresponding manpower shortage, etc., we are naturally short of men, and have no instructor, so I am doing my level best to keep things going.

The drummers seem to have a great deal of trouble in tuning the drums prior to rehearsals; we spend twenty minutes to a half-hour in adjusting the drums.

FROM THE SOUTHWEST PACIFIC



"My Martin is still playing like a million dollars even after being kicked around for 10,000 miles, nine months in the jungles, laying in the rain, being turned over in a truck. And when I get back, not only I but others in my outfit are going to buy Martins as soon as you start manufacturing them again."

The above is from a service musician's letter

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How long should this procedure take? I am at a loss to know, and would appreciate your telling me just about how much time should be allotted to tuning, before rehearsals and parades.—Rev. Andrew McKeon, Church of the Ascension, Rego Park, L. I., N. Y.

Answer: Dear Father McKeon: This is not the first time that the question of tuning drums has been brought to my attention. However, the original idea of releasing the tension from drums came from the rope drums, which required a great deal of care, and when not in use the tension was released; that is, the lugs were released so there would be no tension on either head. But in this day and age, with the modern up-to-date military drums, it is not necessary to tension drums on every occasion. As a matter of fact, the proper procedure is first to tune the drums by allowing more tension on the batter head than on the snare head; quite a simple matter with the separate tension drums. The rule is that batter heads must be tighter than the snare heads, and, of course allowing for damp weather, it is a simple matter to release a notch or two on the snare head, thus retaining the relative tension. In other words, Father, instead of adding pressure



on the batter head, you decrease the pressure on the snare. I think you will find this one operation will decrease considerably the time consumed now in tuning up both heads.

Then start on the fourth open tone and slur up a step and a half (or two notes) to the fifth open tone and repeat the process two times in successive descending half steps to the D-to-F slur on the T. C. brass and C-to-E-flat on B. C.

The last slur (unless you care to use the false tone in between (B-flat on T. C. brass and A-flat on B. C. brass) which makes a good exercise in the lip-trill) is from the 5th overtone up to the 7th, which is high C on the T. C. brass and B-flat on B. C. brass.

Remember—doing the exercise without complete accuracy of time and pitch is

The Band Directors' Correspondence Clinic

By C. W. Coons, Supervisor of Music
Tullahoma, Tenn.

How Can I Develop My Brass Lip?

I am not a brass man but here is the answer to this question as I have heard it given by three of the best brass teachers in the U. S. A.: "Use the lip slur and long tone exercises for at least the first half of each practice period."

The lip slur may be practiced as follows: Set a "figure" in your mind consisting of a common time measure of quarter notes followed by a measure of eighth notes; slur between registers rigidly using this time figure, to be sure that your lip is absolutely under control. Do not move from one part of the lip-slur exercise to the next until the first one is perfectly under control in both time and pitch.

The first lip-slur should be from the second open tone (G on Treble Clef brass, F on Bass Clef) down five notes to the first open tone and back up, staying meticulously on the quarter and eighth note figure. Guard carefully against "sagging" on the low note as you go down to it. When, and only when, the lip slur on this interval is perfectly under control, repeat the process with the second finger down (or on second position on the trombone); then do the same by half steps down to the bottom of the range of the horn.

Then start with the same starting note (on the same time figure) and slur up four notes to the third open tone and back; repeat this process on the progressive half steps down, each time slurring up four notes to the corresponding tone on the interval above.

Then start on the third open tone and slur up three notes to the fourth open tone, and then repeat the process three times on successive descending half steps. This will take you to the A-to-C-sharp slur on the T. C. brass and G-to-B-natural on the B. C. brass.

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a waste of time. Adhering quite rigidly to the time figure trains split second control of the lip.

You will not be able—if you do them correctly—to add more than one section of this exercise to your practice routine in a day, or perhaps even a week. But do not be discouraged if it takes time to master the techniques involved; they are the basic skills of correct playing, and when properly mastered will enable you to play high or low with facility; I have never seen a player who used this exercise who was limited to either high or low parts because his lip would function correctly in only one register.

With reference to accuracy of pitch, here is the way some recommend teaching it: The lips should be approximately even, one above the other, with the lower teeth protruding slightly ahead of the upper on the second open tone; on the lip-slur down, the lower jaw should be slightly withdrawn, and on the lip slur up, it should be returned to its original position by a slight movement of the jaw forward; on the lip-slur from the third to the fourth interval the jaw (and thus the lip) should be thrust still farther forward, etc., etc., for the other intervals as they progress upward.

A greater and greater diaphragm pressure is required as you progress upward through the various intervals.

The process also includes a thinning of the lips at the center within the cup of the mouth-piece by drawing back the mouth at the corners. Tension, not pressure, should be the basis of the method of raising and lowering tones, or pitches. Under no circumstances should there be any increased pressure against the lips (with the horn) or between the lips as you lip-slur up the intervals. To go from an upper to a lower register, do not relax the lips from the corners of the mouth; relax only the tension at the center of the mouth within the mouth-piece. Relaxing the corners of the mouth or the cheek muscles will result in a "sagging" of the pitch. This is especially true of the movement to the notes below the first open tone.

Let us take the D-sharp-to-F-sharp lip slur as an example and see what must be done to execute it correctly. The lower jaw should be definitely protruded so that the lower lip is pulled tighter and extended farther and higher into the mouth-piece of the horn (some say, by way of

illustration, that the high notes are "bounced" off the inside upper surface of the mouth-piece and vice versa for lower notes); as the slur is made upward the lower jaw goes forward a fraction of an inch and the diaphragm exerts more pressure and the lip is pulled farther toward the corners of the mouth; as the

slur is made downward the process is reversed until the jaw, diaphragm, and lips are again in the positions from which they started. This whole process should transpire so rapidly that there is a definite "click" of the tone to the new register—not an interval of rasping uncertainty between notes.

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Three on Horns



These three horn students from the Dobbs Ferry, New York High School band are preparing their demonstration performance for the Westchester County Clinic. They are students of Mr. Cox, author of the French Horn column. Left to right they are: Julia McDermott, Evelyn Haas, and Marguerite Birney. The accompanist is Clarence Downing.

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Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.
Dobbs Ferry, New York, High School

Do you like appreciation? Don't we all. It helps us persevere when we think about quitting—and that goes double for French Horn playing.

To get this appreciation, let's study the market. Just what demands are made in studying horn for band, for orchestra, for professional horn, for recreational horn playing. When these demands are met even in part, you begin to get the appreciation of your buddies, and occasionally that of your director and John Q. Public.

Band work calls for little lip training, but plenty of wind pressure. One transposition (from F to E_b) must be faced continuously.

School Orchestra requires training the lip to spot any note in and around the staff without following a cornet lead. The

blowing is moderate, and generally there is no transposition except for infrequent stopped horn playing (from F to E).

Professional Horn work is a severe business which requires that for about one year of your student's career, you must be a grind in the field of music. You train your lip to respond to all volumes, articulations, pitches, intonations. You control every breath that goes into your horn. Your fingers respond automatically to every passage. Every transposition you become acquainted with.

Recreational playing involves mostly just lots of playing around on tunes. You improve through frequent use of your horn and repetition of tunes as your fancy dictates—or as your friends demand.

By doing just one of these plans, you

HOW SHOULD YOU STUDY HORN?



do not necessarily satisfy the requirements of another. Your conception of the kind of practicing sets your goal and secures the appreciation you hope for. Our cartoons suggest the atmosphere of practice for the four kinds of work mentioned above.

About blowing. If a pal were to pretend striking you in the stomach, you'd tighten those stomach muscles in self-protection. Now you're set to blow a French Horn, whether playing loudly or softly. *Tight stomach, loose throat and shoulders.*

About lips. If a skilled hornist were to pick up his horn and without practice play difficult music, we'd say he was in top shape. Yet that player would be ashamed of his playing because he hadn't "warmed-up." You know what warming up before a game does for a pitcher; it does the same for a hornist. A pitcher's arm lasts longer and throws better, and the hornist's lips play longer and produce a smoother tone, more tricks, clearer tonguing. So—hold every chromatic tone of at least an octave for about a half-minute each. This means playing by lips alone, practically without blowing (but keep those stomach muscles tight!).

The fraternity of horn players customarily has feelings about transfers from other instruments taking up horn. With the shortage of adequate horn students, we can be grateful that trumpet players think enough of our instrument to switch or double. Competent trumpet students have a knack of knowing just where that next tone lies, and high notes are their meat.

We would like to share with them a few hornists' discoveries so that they'll sound like horn players when they play in our section. For years we have weaned ourselves away from the whine of the mellophone, and our trumpet friends have by mistake imitated the mellophone instead of the horn. The futility of vibrato in section work we admit, and this goes double for French Horn.

We have cultivated an atmosphere of deference towards beautiful horn passages, and revere tone and nuance above sheer technique. O yes, and we finger E first line open, boys. Save the cornet scale for our low register, five spaces down. You'll find low F \sharp seven spaces down—don't get lost.

When you mute our horns, unless you have a nontransposing mute, there'll be grief for all. Smart trumpet men don't use their A-slides, but transpose a half-step down instead. In muting horn, treat the horn like A-trumpet.

Speaking of horn fans in the armed forces, an enthusiastic letter from Cpl. Marion L. Jacobs, 37349843 OCS, Miami Beach, Florida unloads on horn: "... E \flat crook was once preferred to all others ... tone color more velvety ... octaves in tune ... shorter crooks give flatter 5th, 8th, & 10th harmonics ... especially noticed in large bore horns (wasn't there a Wendler make—not Wendler-Kruspe) ... any explanations please? Heard Mozart's 3rd Horn Concerto record? Columbia DX 1123-4 (British), hornist is Dinnic (?) Brain, (there is an Aubrey Brain and an Alfred Brain.) Any adv. or material on horn available ... would appreciate anything on horn. Have you noted my little article on 'Hand-Horn technique' in June 1941 issue of Jacobs Band and Orchestra Monthly? ... am in the Air Corps still trying to hang onto my profession ... wish to exchange ideas and literature ... hoping to hear from

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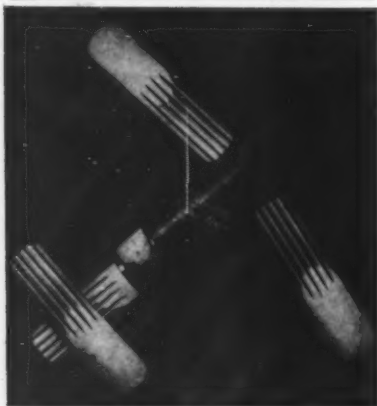
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you horn fans when you get a spare moment."

There's a letter with news in it for all of us—for me, too. Will someone lend me the Jacobs Monthly he refers to, so I can digest it for our readers. There's plenty for you E. fans to write about when you thank him for backing you up (don't your notes ever "trill" when you tongue?)

Hats off to the Croton-Harmon School, Croton, N. Y., for their projected horn clinic. Albert Renna, director, invites visiting specialists in each instrument during the year to pep up the sections and he's not skipping the horn section. Neighboring schools have been invited to send their horn sections with their horns—some fun!

A Course in Modern Arranging

Norbert J. Beihoff, M.B., Director, Beihoff Music School, Milwaukee

Lesson 7

The musical basis of study for concert, theatre orchestra or symphony orchestra is the same as for dance orchestra, however, the treatment is entirely different from most angles.

In this lesson we wish to discuss and analyze the music for legitimate orchestras which, after the study of the instrumentation of the dance orchestra, had best begin with the theatre orchestra as that bears the closest relationship to the dance orchestral combinations. The most

frequent combination of instruments found in small theatre orchestras is as follows: 2 or 3 violins, cello, string bass, flute, clarinet, trumpet, trombone, piano and drum which can be enlarged by the addition of more violins, viola, 2nd trumpet, horns, 2nd clarinet, until the number and type of instruments reaches comparison to the concert orchestra which consists of the following instruments: 4 to 8 violins (1st); 4 to 8 2nd violins; 2 to 4 violas; 2 to 4 celli; 1 or 2 string basses, flute, 1 or 2 clarinets, 1 to 4 horns; 2 cornets, 1 trombone, piano and drum with

Comparison of scores showing contrast in possible treatment for different instrumentations

FLUTE
OBOE
CLARINET
BASSOON
TRUMPETS
TROMBONE
HORNS
DRUMS
1st VIOLINS
2nd VIOLINS
VIOLAS
CELLO
BASS
PIANO

School,
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possible additions of bassoon, bass clarinet, bass tuba, English horn and tympani. This instrumentation again begins to reach the number and kind of instrumentation of a symphony orchestra. The treatment of the music for symphony orchestra with the distribution of the melody to the various instruments, the use of the orchestra in tonal effects is entirely different than for concert and theatre orchestra. The symphony can be compared to the use of colors in an artist's palette distributing any part at will for coloring and effect, whereas, in a theatre orchestra the distribution of the parts is usually as follows: Violins—play melody usually, obligato, harmony or figurations occasionally; 2nd violins play rhythmic accompaniment or figurations usually, with harmony support to the melody at times; cello—plays counter melodies usually or sometimes bass parts; string bass—plays bass parts; flute—obligato or figurations; clarinet—harmony, counter melody or figurations; trumpet—usually melody or figurations; trombone—usually counter-melody; piano—accompaniment. In music for a concert orchestra the additional freedom and freer distribution of parts especially melody is now truly noticeable. The melody or another component part may be given to any instrument with the use and blending of groups of instruments and mixture of various groups arranged entirely at the discretion of the arranger. In symphony music this freedom with its unlimited tone coloring and variety of effects is brought to the highest point of perfection. The following instrumentation of a symphony or orchestra is based upon an approximate 100 members, and is slightly flexible. Many modern compositions demand unusual additions to the usual instrumentation. String family—18 1st violins; 16 2nd violins; 14 violas, 12 celli; 10 double basses; harp.

Woodwind family; 4 flutes; piccolo; 4 oboes and English horn; 4 clarinets; bass or alto clarinet; 4 bassoons and contra bassoon; sometimes saxes. Brass—4 horns (6 to 8 sometimes) 2 or 3 trumpets; 3 trombone and bass trombone; bass tuba.

Percussion; bass and snare drum; 3 kettledrums—1 player usually; accessories such as glockenspiel, cymbals, triangle, etc.

It naturally requires much more skill in orchestration to produce compositions for an instrumentation of this size so that balance, tonal proportion, coloring, comparative volume of families and blending of groups is obtained.

In Ex. 8a is shown an excerpt of a tone poem for symphony orchestra arranged for theatre orchestra and then rearranged in ex. 8b for large concert orchestra to show different treatment. This excerpt is part of a climax in the composition and its melody is based upon the whole tone scale with an unusual harmonization of an incomplete C 9th chord, omitting the 5th of the chord and using the diminished 5th in the melody and supporting instruments actually producing the effect of a C 9th with a dim. 5th. Students who wish to write for concert orchestra should begin with small combinations and add instruments as their arranging ability warrants such increases. The theatre orchestra instrumentation is similar to the present radio broadcasting orchestra which is frequently termed "little symphony."

Score for analysis showing the distribution and usage of the various instruments in the usual small concert orchestra similar to the radio orchestras and comparing it to the larger concert orchestra scoring.

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History of the Flute

Many readers of this column have asked me to write a story pertaining to the history and development of the flute. A treatise of such necessarily multitudinous detail would demand that your columnist give it all of his thought and time, and that our good friend Bob Shepherd give to us all of his paper and ink for the next year to come. Time out. Boys and girls, I'm not what I used to be, for just now, my fine little wife reminded me of the fact that I am doubling on the coal shovel these days. But now to go from the ridiculous to the sublime, I am most happy to give you a short sketch regarding the above heading. In the meantime, please know that it will be my pleasure to answer any questions you may desire to send me that has to do with this subject.

Just why it should be true, I do not know, but it seems to me that nearly every instrumentalist that I have met has had a heartfelt desire to prove that his particular instrument is the oldest historically. There can of course be little doubt but that the sphyra, as they gently caressed the hollow reeds that grew along the river banks many thousands of years ago, were producing sweet sounds long before man ever dreamed of any kind of a musical instrument. Surely then, the flute is Nature's Own Instrument, and was on active duty even before man was created. That it was this instrument that first prompted man to experiment with a hollow reed, and so produce the first "man made" musical instrument, there surely can be no doubt.

Mythology relates many instances of flute playing in which both Minerva and Osiris are given credit for its invention. There is a painting in one of the tombs of the Gizeh Pyramids showing a group of seven players playing upon oblique flutes of various lengths. This painting,

I believe, dates back to about 2000 B.C., thereby indicating that the flute ensemble was known even at that early date. Even primitive flutes have been found in these and other tombs. Two slender instruments seventeen and a half inches long were found in the tomb of Lady Maket, 1450 B.C. These flutes were cylindrical with a slight taper towards the lower end. One has four oval finger holes and the other three. The fact that these holes varied in size seems proof that real acoustical experiments were under way even at that early date. The oblique flutes of Egypt were long straight tubes held at an angle, to the right, very much as we hold our flutes today, except for the fact that the embouchure was in the end, and played upon in the same manner that one might make a whistling sound by blowing into a bottle. The instrument was held down towards the lower joint by the right hand, while the fingering was done with the left, probably using the second joint of the fingers instead of the first, as it is or should be done today. It is an interesting fact that the early Egyptian paintings feature the flute more than that of any other instrument. The evolution of the flute was next marked by added finger holes, some of them containing as many as fifteen. They were arranged so that any desired scale could be produced by closing various holes through the use of silver or gold bands, and then using the fingers on those that remained open. This method has been traced to about 75 A.D. Here we have the beginning of the flute with added keys, and the instrument that inspired the great Boehm to revolutionize the flute just one hundred years ago, almost to this date.

Mozart Concerto in C

Question: While listening to the radio the other evening I heard a number being played by flute, harp and piano. It was one of the most interesting pieces I have

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heard for the flute. Do you know of any such composition or could it have been some special arrangement?—C. S., Evansville, Ind.

Answer: It is quite likely that the composition you refer to was the Mozart Concerto in C, written especially for the combination you have mentioned.

School Music Manual

Question: Owing to the fact that I've recently played some solos before the public, and my Uncle George is proud of the fact, he has given me twenty dollars with which to buy new music. Where would you advise me to write for a list? I am most anxious to make a good choice and would like solos that have been or may be used in school contests.—J. J., K. C., Kansas.

Answer: Congratulations, Jimmy. I too, am proud of you. Write the National School Band Ass'n., 64 East Jackson Blvd., Chicago, and ask them for their School Music Competition-Festivals Manual. It will cost you one dollar but you'll be most happy to have it I know, for it contains a complete list of all solos for flute and piccolo as used in all public school contests.

Starting a Student

Question: For years I have read and profited by your column Mr. Fair, even though I do not play the flute nor have I found it necessary to help my youngsters with it. However, the picture has suddenly changed. At the beginning of next semester, I must start two little folks on the flute. Would it be imposing on you to ask: how do you start a beginning student?—A. M., Alameda, Texas.

Answer: No imposition at all. We are most happy to help you in any way we can. First of all, better make quite sure that you can produce a tone yourself. Truly, that is most necessary. If you have never tried it, practice on the head-joint alone. With the left hand, hold the head-joint by the upper end, where the adjusting nut for the cork is placed. With the right hand, hold the joint at the lower or open end. Let the inner edge of the embouchure "blow hole" rest on or about the center of the lower lip, parallel and on the line that is formed by the beginning of the red part of the lip. If the inner edge of the embouchure should be either higher or lower than this line, a little experimenting should help you locate the proper spot for that particular student. However, you should deviate very little from this position. Let your student whistle between his lips and make careful note of where the natural opening is. Then place the flute embouchure accordingly. This, I find, eliminates much blowing and tooting that is a waste of time, and often discouraging to the new student. The exact size of the opening must be regulated by results obtained. When the proper place on the lip has been located, the air column must be directed against the rather sharp edge of the outer embouchure wall. This wall splits the air column and so produces the tone. If too much air passes over the outer edge, the tone will be windy and sharp in pitch, if directed too directly into that little hole, then the tone will be thin and hard and flat in pitch. Let your judgment be your guide. Now that you are using the head-joint only, no definite pitch can be terminated, but the quality of the tone will tell you immediately when good or when bad. When your student can produce a noise (yes, be thankful for just that) you may direct him as to the tonguing opera-

tion. This is done by attacking the tones with the tongue, using it in the same manner as when pronouncing the word "too". Some find it easier to start the tone by letting the tongue come clear to the opening of the lips, very much the same as one might try to dislodge a bit of thread that might be lodged in the mouth. When this tone production problem has been solved including that of the tonguing, then you are ready to assemble the flute, and start the student out on the first note. I find

that the note B is a good one as it comes easily, and makes for easy holding of the flute.

Studies for April

Last month we had the Dominant Seventh in the form of simple arpeggios. Now we shall proceed in a more complicated form. It is to be hoped that you have thoroughly memorized the studies for March. Otherwise, you had better do so before beginning on these. You'll find them somewhere in my column.



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The Alto and Bass Clarinets

By Thomas C. Stang

Box 6089, Mid-City Station, Washington, D. C.

Volume has long been a problem in many ensembles. The alto and the bass clarinets are not exempt from this category, and often specific problems in this respect involve these lower voiced woodwinds. Improper consideration of the various degrees of volume of the unit as a whole, frequently creates some problem in which the alto or the bass clarinet figures. Cognizance of the limitations of the various instruments, as "individuals" in the musical "family" should not be overlooked, when the problem of volume is considered.

The question too frequently is overlooked as to what "unit" of measure should be used in determining the relative degrees of volume of the ensemble as a unit. Shall these units be based on the limitations of the weakest voiced instrument in the ensemble? Is it advisable to permit the more bombastic musical voices to "set the volume pace"? Whichever of the above extremes that one might choose will result in improper tonal coloring on the ensemble as a unit, and the resulting musical picture will be both over and under colored. In this choice, the "happy medium" should be the decision, with an understanding point-of-view towards the weaker voiced members. Fortunately, for general purposes, the volume obtained from this "common sense" choice is best adapted to the average composition.

To nearly every rule, there are exceptions, and in the case of the alto and the bass clarinets, in respect to volume, conditions do, and frequently so, present themselves that demand special consideration. Too often the instrumentalist is expected to produce a volume of tone that borders on the impracticable. Often too there are instances where the alto or bass clarinetist is not capable of producing the necessary volume of tone. This latter case usually can be directly attributed to one or more of several possible factors. Among this group can be mentioned an improperly developed embouchure, which development can only be furthered through practice. Directly connected with, and related to an under-developed embouchure is the inability to use the proper strength of reed for the respective mouthpiece. A reed not properly adapted to a mouthpiece results in improper tone production, and when volume is attempted, in such instances, intonation fails, and the resulting tone is noticeably "flat." Perhaps the embouchure fault is the most common, and in such cases the fault can be directly, and only placed on the player, for the burden of remedy lies solely within the reach of the guilty instrumentalist. Yes, a player is "guilty" of a serious crime against the standards and requisites of music, when through insufficient practice, an underdeveloped embouchure creates discord in the ensemble. True, other causes, such as a basic improper design of the instrument, particularly in respect to the bore, also to inadequate "key clearance" and improper mechanical adjustments will affect the tone volume of an alto or a bass clarinet. Though these faults are within the player's ability to correct, they are not of a physical nature, such as a faulty embouchure, corrected only through practice.

The ensemble likewise can be at fault. Here, the faults lie with the respective conductor, and can be easily remedied. Oftentimes an established volume is far in excess of what the composer or arranger had intended. This frequently is true in smaller ensembles, where due to the lack of a sufficient number of the required basic instruments, the ones present are erroneously expected to make up for this lack of volume. This can be best identified as "overblowing." There is only one true remedy to this situation, and though the answer may appear elementary, it is the only logical and practical one possible . . . either secure the required instrumentalists, or let the ensemble volume be sub-normal. In even the largest ensembles one too frequently discovers the "rugged individualist," often less tactfully, but perhaps more truthfully labeled as a "showoff" that maliciously overblows his instrument, to the extent that internal physical organs are often endangered! Correction of this problem is imperative.

The improper use of an excellent arrangement can and usually does result in a problem which often involves the alto and the bass clarinets. An arrangement, whether scored for a modest group with but the basic necessities, or for ensemble of symphonic proportions is of a "standard" type, and adaptations to meet special requirements, or special conditions must and can be made, however in doing so, the original musical picture which the arranger had in mind should not be disregarded. Individuality of presentation and interpretation is highly desirable. In attaining and maintaining this individuality of presentation, the conductor should not however, lose sight of the feasible maximum volumes of the respective instruments under his baton.

Solo passages for alto and bass clarinet are comparatively rare. Many arrangers have been reluctant to afford such passages to these lower voiced clarinets. It is easy to understand, therefore, how a "background" or accompaniment figuration may overbalance such a solo passage. A safe rule to follow in determining the proper accompaniment volume to an alto or a bass clarinet solo passage, is to reduce such background coloring to the degree necessary for a "low register" flute solo. To many, this may seem a bit conservative, however this will permit the alto or bass clarinetist that ease of mind necessary for proper concentration on style, phrasing, intonation, and tone quality which is possible only when the knowledge that one's tone volume is adequate.

Many otherwise pleasing and colorful woodwind passages, involving principal harmony parts rendered by the alto and bass clarinets are ineffective due to an off balance of one or more of the other parts even though such may be a principal theme. In such passages, the respective members should be afforded treatment like that given to the members of a string quartet. It may be quite possible that the higher voices may easily be "doubled"; however, whenever the possibility exists that one of the lower voices may be over powered, the upper voices should so be regulated as to afford the desired effect prevalent in the arranger's mind when the composition was scored.

The A. B. A. Forum



A British music publisher recently wined and dined the representatives of Allied Military Music at an informal luncheon labelled, "A Gesture of International Goodwill", at the Savoy Hotel in London. This happened on January 31st, 1944. In the picture you see, left to right, Mr. S. Shedden, Supervisor (Entertainment) Canadian Legion War Services Inc. W/O (JG) J. J. McGrosso, Bandmaster 342 Engineer Regiment, U. S. A., Capt. Bainum, Capt. J. A. Thornburrow, Mus. Bac., L.R.A.M., A.R.C.M., p.s.m., Director of Music, H. M. Royal Horse Guards. Lieut. M. Roberts, L.R.A.M., A.R.C.M., p.s.m., Director of Music, Royal Military School of Music. Mr. Kennedy Cooke, British Council. Lt. J. Obruca, Director of Music, Czechoslovakia Forces. Capt. T. Francis, L.R.A.M., A.R.C.M., R.M. Director of Music, H. M. Royal Marines (Chatham), Capt. E. Lemoine, p.s.m., Director of Music H.M. Life Guards (back view). Adjutant F. Lelau Chef de Fanfare, Free French Military Band. Capt. S. Rhodes, Mus. Bac., A.R.C.M., p.s.m., Director of Music, H. M. Scots Guards.

From the "Knaves of Northwestern," Capt. Glenn C. Bainum, now busily engaged in padding Uncle Sam's eyes with sheep fur, comes this bit of jive which surprisingly enough got through the censors despite its curt remarks regarding that peer of all masterpieces of journalism which is practically winning the war single handed.

The Captain seems to be attempting to excuse the secrecy of his movements, resulting in delay in the placing of valuable correspondence and literature in his hands. In his customary dry and uninteresting manner he says—

"It certainly is true that not only was the post-office department ignorant of my whereabouts for at least three months after we parted-in-sorrow, I myself was in doubt most of the time. As I look back it seems to me that ninety percent of the time was spent in helping an ATC pilot make up his mind whether he should take off or go back to bed; go ahead with a 50-50 chance of finding a field on which we could land or turn around and go back with a 51-49 chance; (Change the last semi-colon to a period please.) The other ten percent seems to have been spent in looking out of the window of a C-57 and wondering why they didn't make icebergs flatter on top so you could land on them if you had to.

"Captain Howard and I were on an assignment that gave us a terrific field to cover, so sometimes singly, sometimes in company, we flew hither and yon, to and fro, over virgin (wool wool) spaces and limitless expanses of water, both fresh

and saline,—to spots with only code-names so esoteric that we never knew whether we should speak American, English, Basic-English, Danish, German, or sign-language, on landing. I ended up in Iceland with only a small proportion of my original baggage, so how come you expect my mail ever to find me?

"We were really equipped with the wherewithal to do business, so as we flitted about (like the general who rode madly off in all directions) dance bands, brass bands, Song Flute ensembles, harmonica bands, etcetera sprang up joyously in our wake like spring flowers and freshets behind a chinook. And I am not kidding when I say that there are tens of thousands of G.I.'s up there who will swear on a stratospheric stack of Bibles that nothing has ever been done for them that has meant more for their so-called morale.

"While pausing between flits, at a place where the sun climbed every noon to the magnificent limit of two inches above the horizon, I received radioed orders to proceed to the United Kingdom on permanent assignment.

"Three months after arrival in UK received the mail my family had sent on October 11. And have been without the school musician (why do you feel that you must always type that in capitals?) all this time.

"I'm wondering whether you would prefer to hear from me in that 'indirect way' or this insulting way? Don't tell me; let me guess.

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(will give you the whole title once and for all) (too damn many parentheses—parentheses):

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Special and Morale Services Division,
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"My Mailing address is: (attention 1m)
Capt. Glenn C. Bainum, 0505340
Music Section, Special Services Div.,
APO 887, c/o Postmaster, New York, N. Y.

"Am sending you under separate cover, if permitted by the Base Censor, a photograph. Am sure Col. Bronson would get it cleared. The title that will probably occur to you is "What's wrong with this picture?" My only explanation and excuse is that it was just too early in the day, and besides, you weren't there, so there wouldn't have been any kick in it.

"Sure do appreciate your sending me the January and February issues of the School Musician. May be thinner, but couldn't be less in it.

"P.S. Winston laughed when I read him your last innuendo. If not your last, at least your latest."

Word was recently received that Lt.-Colonel Howard C. Bronson has been forcibly removed from the Milk-and-Honey city of the Brass Hats and has taken refuge in New York. Since February 28th, he has been established in offices (please note the plural) at 25 West 43rd Street. His residence address is 4-A, Second Hall, 109-14 Ascan Avenue, Forest Hills, New York. All personal mail, telephone calls, and telegrams if prepaid, should be sent to this address.

News just reached us of the passing of our old and reliable friend, Dr. C. S. Putnam on February 25th. Doc has been holding the fort at Fargo, North Dakota for many years. This information came to us through Jim Harper who also sent the unhappy news a few weeks ago of the passing of his father.

Early this month the postman brought an empty envelope to our office and an eight page manuscript fell out. This paper waster was written and circulated to members of our club by an Iowa hog caller, now disguised as a band instrument peddler. (You can take the hick out of the country, but you can't take the country out of the hick). While harmless in most respects, and of course as flat as a man-hole cover, this, "Extra Beat," is manifestly sinister in purpose and we take the precaution to warn our club members of the price you will have to pay if you are careless enough to be taken in by this menace. It starts out all very nice and friendly, then the first thing you know, you get a bill for alleged advice and counsel, subscription to "Extra Beat," plus room service, with all sur-tax etc., and maybe you have to buy a new instrument to suppress a libelous story which although true, you don't want to have printed. We know how these things work. Have nothing to do with it. Send no news to Extra Beat unless you send it to The SCHOOL MUSICIAN first. And remember that your subscription to the S.M. is not paid by the A.B.A. as this deal though approved by the executive committee, (Bainum and me) was never consummated. Anyone wishing to be well spoken of in this column, kindly send us a check for \$1.50 which will be for a full year's subscription and we will include free and with no obligation whatsoever, prepaid and delivered right side up, the next issue of "Extra Beat."

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TROMBONES—Conn, silverplated, case, \$70.00. York, silver plated, case \$57.50. King, gold lacquered, case, \$75.00. Others, \$30.00 up. De Voe's, 5238 Oakland Street, Phila. 24, Pa.

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FOR SALE—Conn Eb saxophone with case, used very little, \$175.00. Pedler Premier clarinet, \$75.00. Buescher Aristocrat metal clarinet, \$47.50. New silver flute, \$65.00. Martin trombone, \$65.00. Conn trombone, \$37.50. Conn alto sax., \$75.00. Bassoon, Conservatory system, \$75.00. All instruments guaranteed like new. Send for list of our reconditioned instruments. Wanted used instruments of all kinds. Musicians Supply Co., 618 Middlebury St., Elkhart, Ind.

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On the Air

(Continued from page 9)

a number and that always means less preparation of new material. Then one must consider that announcements take time and that the theme or signature also cuts out some of those moments that speed by so quickly. The problem of preparing new numbers for broadcast does provide excellent reading opportunities and has counted heavily in our favor when the contest sight reading contests came up.

Learning to play more musically, striving to better the program, learning to read better, arousing new interest in band music and music in general plus renewed and strengthened interest on the part of the parent and community justifies all the hard work involved.

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THE END

Her Baton is "in the Ring", out in Kansas



It is a joy to present the work of a good band master who also has ideas for interesting photography. We regret only that the picture is not of good proportion and does not contain sufficient detail for enlargement to front cover size. The children are from grades 4 to 8 exclusively of the Concordia, Kansas School and are under the direction of Sister M. Athanasia.

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